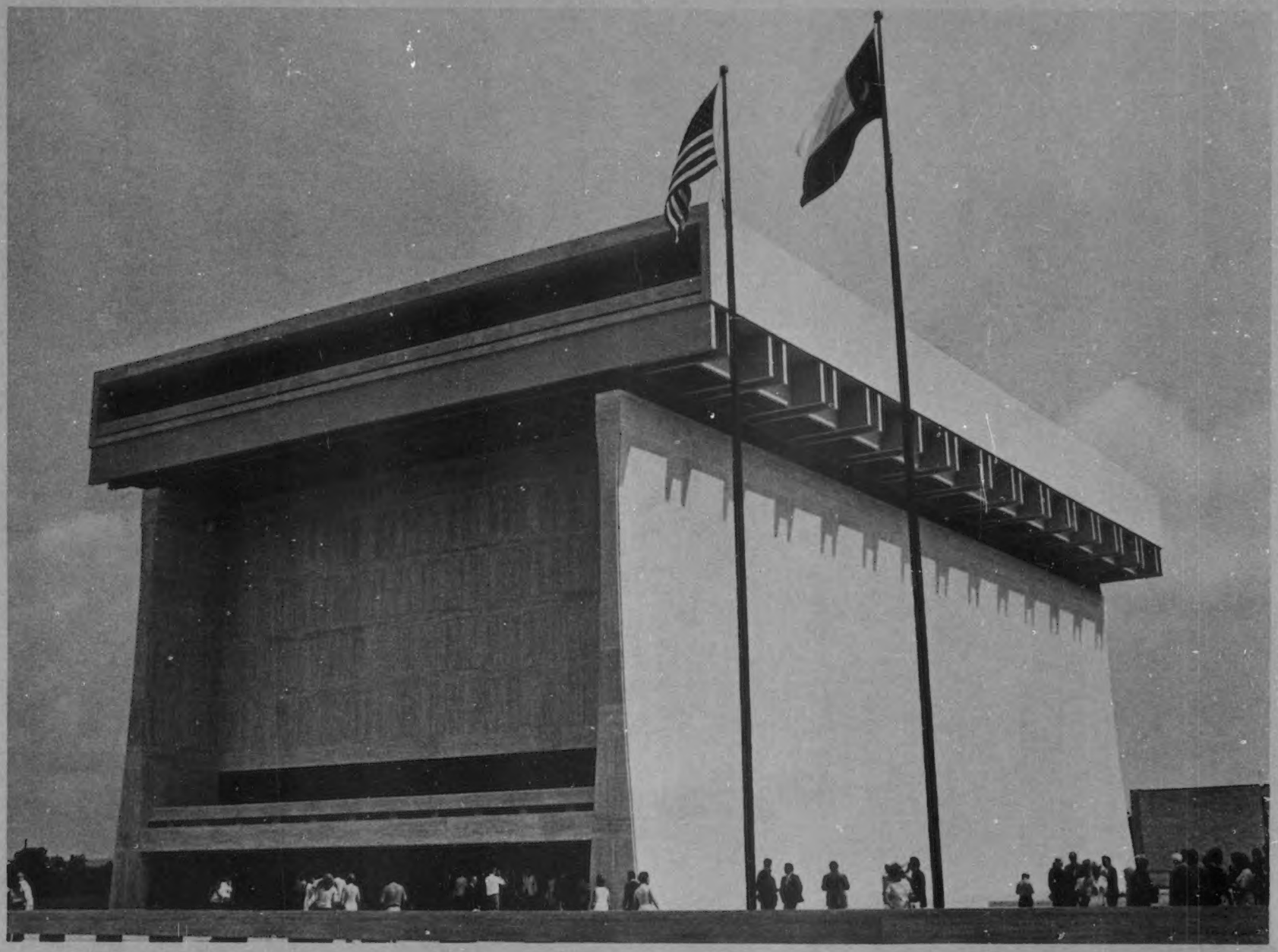
CARTOONIST PROfiles

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.



The Lyndon Baines Johnson Library on the campus of the University of Texas at Austin, where this year's Annual Meeting of the Association of American Editorial Cartoonists was held in May. Details and photos of this annual outstanding event will be found inside this issue.

Issue No. 11—Sept. 1971

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 11
September 1971

••Notes from the Editor••

Cartoonists can look forward with great anticipation to several events in the next few months which will be in celebration of the DIAMOND JUBILEE of Newspaper Comics during 1971.

First of all, we have devoted a number of pages in this issue of CARTOONIST PROfiles to a CBS-TV special—titled FUNNY PAPERS at this writing—which is being produced by Sullivan Productions, Inc., in cooperation with the Newspaper Comics Council. This network special will be aired at a time to be announced later.

Then, on Sunday, September 12, there will be an outdoor Comics Festival on the Mall in New York's Central Park from 1 to 5 P.M. This a joint venture of the N.Y. Daily News and the Newspaper Comics Council. Various cartoonists will be doing chalk talks on the stage, there will be revolving displays of famous comic characters, 16-page histories of the comics will be given out, kids will receive balloons with comics characters printed on them, and it is even planned that a song will be written for the occasion, with the lyrics having to do with comics. It is also hoped that background music, in the form of famous songs such as 'Barney Google' will be available to put the anticipated 10,000 to 25,000 visitors in the proper frame of mind!

On a date to be announced later, a first-time-ever event will occur when the noted art publisher, HARRY ABRAMS, will publish Portfolios of Lithographs of cartoons by famous men in our field. These will be individually signed by the cartoonists and the cartoons will be done especially for this publishing event.

Then, in the spring, a history of the 75 years of the newspaper comics, compiled and edited by BOYD LEWIS, the President of the Newspaper Enterprise Association, and assisted by Alfred Andriola, Milton Caniff, Howie Schneider, Charles Schulz, and Mort Walker, will be published.

Other events are in the works also.

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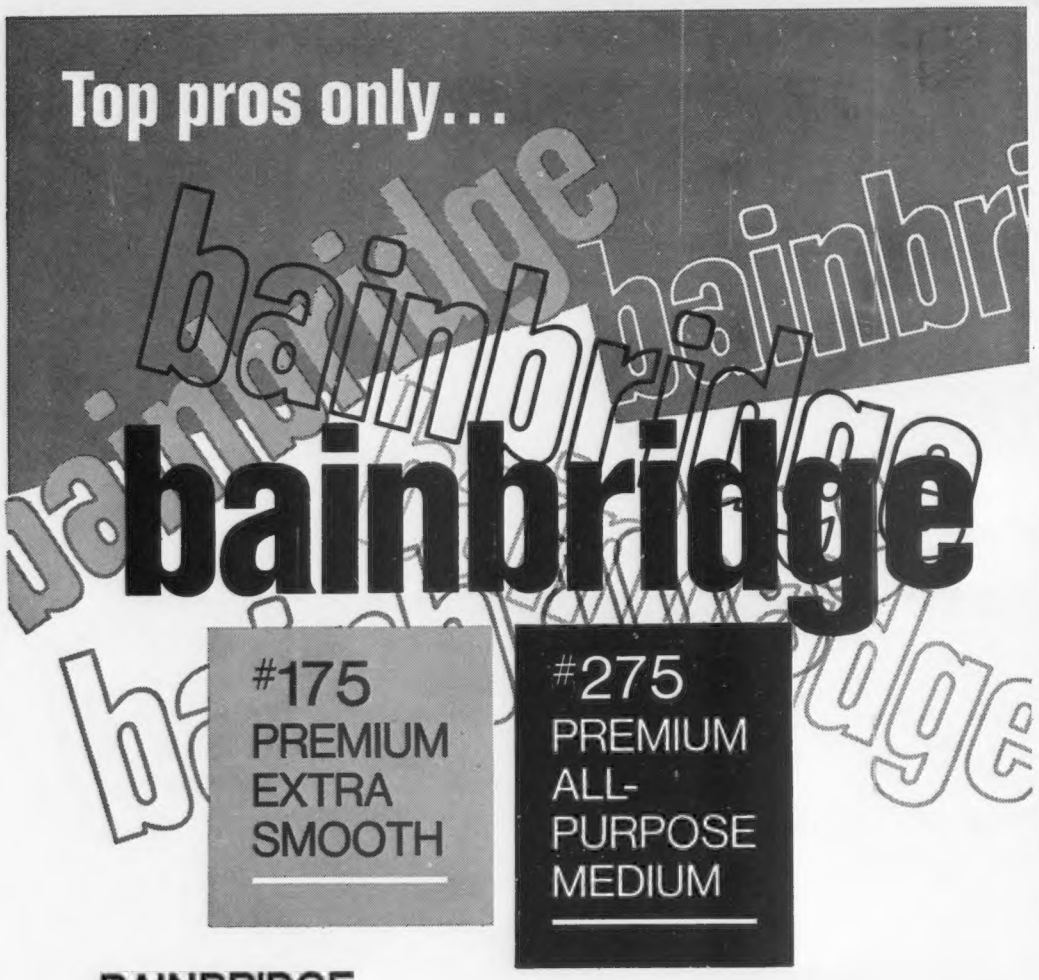

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Sound Off!

As an amateur cartoonist I find your wonderful magazine almost a textbook in cartooning. Keep up the good work!
Harry W. Wolcott Jr.
Holton, Kansas

If you are planning any articles on cartoons and comic strips in Scandinavia, don't hesitate to ask me for assistance. Besides being a cartoonist, I am also Feature Editor at PIB, one of Europe's leading syndicates.
Werner Wejp-Olsen
Copenhagen, Denmark

In your recent issue of June 1971, you had a two-page feature on the Cavalcade of American Comics Show. On page 85, there is a photograph of Jean McCusker showing copies of CARTOONIST PROfiles. Also, in that photograph, in the bottom right-hand corner, is a stack of books which I assume are the catalogues of the show—the title of the book is only partially visible. Any book that involves cartoonists immediately interests me, and I would like to know if the book is available for purchase.

Obviously, my primary reason for writing you is to request the above information, but I would be remiss if I didn't take this opportunity to add my voice to those who praise your publication. My only complaint is that CARTOONIST PROfiles is not published monthly. I am reluctant to finish reading each issue as I then must suffer an impatient wait of three months for the next copy.

Being a 'quasi-cartoonist' (I draw cartoon commentary for the Philadelphia Federation of Teachers), I allow myself to have a sense of identification with the editorial cartoonists whose works you regularly feature.

As a public school teacher who knows the educational possibilities and value of the cartoon, might I suggest that you run a feature story on the use of the cartoon in the classroom.
Cy Shelow
Melrose Park, Pennsylvania

Editor's Note:

The book you mention is THE CARTOONIST COOKBOOK, and the publisher describes it as "A savory compound of cartoonist and cookbook by 45 of the great American cartoonists—each with his favorite menu and recipes, a camera profile, a biographical sketch, an original cartoon, plus warm and amusing anecdotes. A most astonishing comics art and culinary guide." A copy may be had for $3 by writing to Mrs. Avonne Keller, c/o The Newspaper Comics Council, 260 Madison Avenue, New York, N.Y. 10016

Sound Off!

Enclosed is an article THE FAMILY HISTORY OF FRENCH COMICS from the February 17, 1971 issue of the Paris newspaper LE MONDE WEEKLY, which you might find useful at some future date. How about an article on Cliff Sterrett and one on Willard Mullin? Keep up the great *work.*
Don Hester
Falls Church, Virginia

I think an interesting subject for a future article for CARTOONIST PROfiles would be the Animation Course at Sheridan College in Oakville, Ontario (30 miles south of Toronto). It is the only real extensive course of its kind in Canada and the U.S. The instructors are all professional animators—each with their own backgrounds. (Bill Matthews—Disney, NASA, etc., Tom Halley—English animator, George Martsegis—Religious films, film strips, etc.)
Bob Wierdsma
Lakefield, Ontario, Canada

Want a testimonial about pulling power? Here it is! In Issue # 9 of CARTOONIST PROfiles you ran an ad stating that copies of MAC MILLER'S MAGNIFICENT MONSTER (Five feet four inches of self-caricatures of 400 famous cartoonists) could be had by sending me $2 per. I was deluged with orders from virtually every section of the U.S. and quite a few from countries in Europe and Africa. Wow!! Incidentally, there are still some left. Checks should be made out to The National Cartoonists Society.
Dick Ericson
Roxbury, Conn. 06783

Would like to see an article on Cartoonist Ward—that 'girlie' artist, if you can. He's fantastic. Enjoyed the MAD Cartoonists issue.
Harry Lampert
Venice, Calif.

I have completed the first draft of an article on Harold R. Foster and The Saga of the Singing Sword. I propose to submit the article to a leading South African Sunday newspaper which has published Prince Valiant since the strip was first released—except for a period during WW II when matrixes were not available. I hope to use quotes by Hal Foster from CARTOONIST PROfiles (Issue #5) to emphasize points made in the article; and would appreciate your permission for their use.
W. Gunter
Kimberley, South Africa

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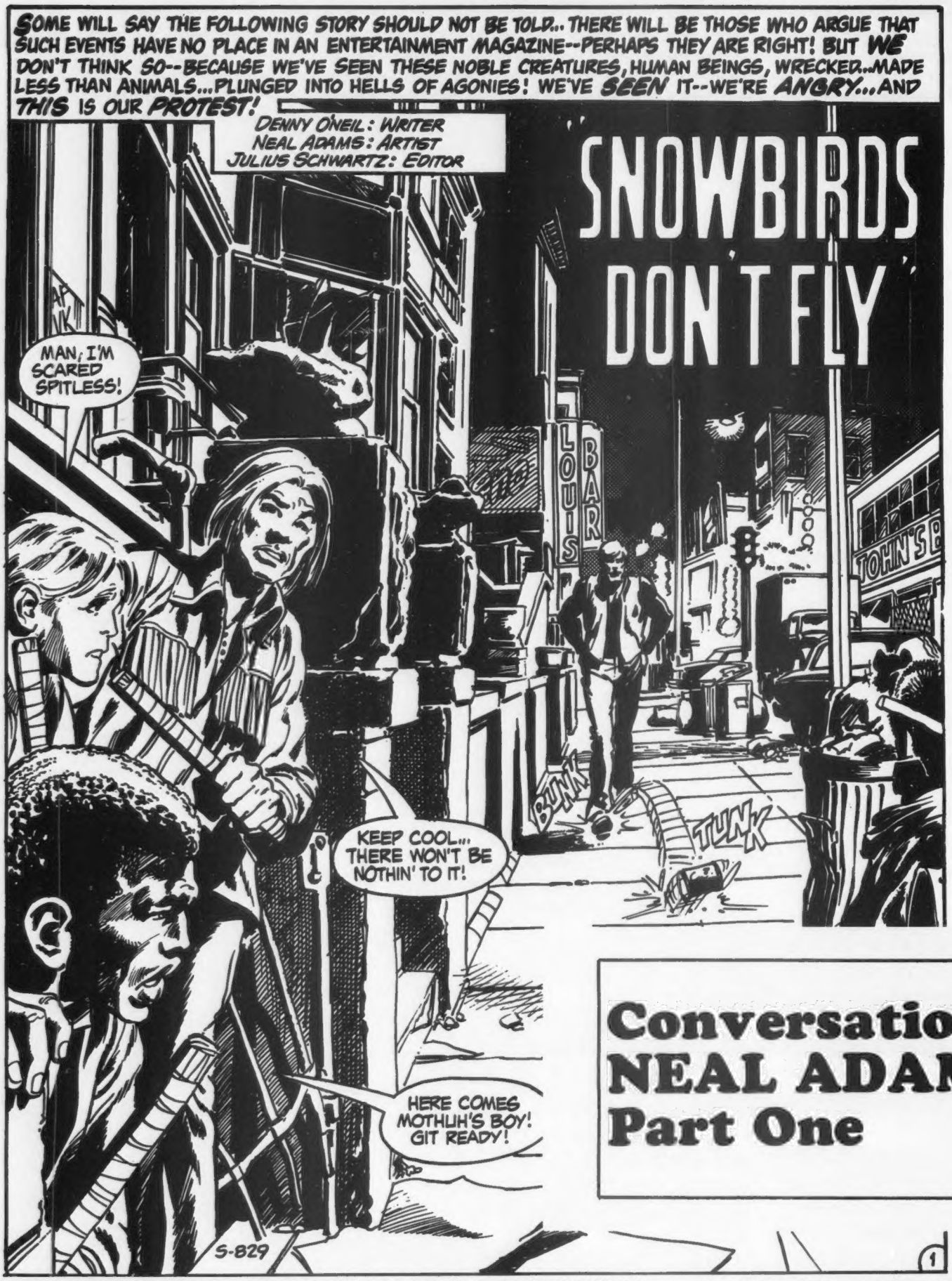
SOME WILL SAY THE FOLLOWING STORY SHOULD NOT BE TOLD... THERE WILL BE THOSE WHO ARGUE THAT SUCH EVENTS HAVE NO PLACE IN AN ENTERTAINMENT MAGAZINE--PERHAPS THEY ARE RIGHT! BUT WE DON'T THINK SO--BECAUSE WE'VE SEEN THESE NOBLE CREATURES, HUMAN BEINGS, WRECKED...MADE LESS THAN ANIMALS...PLUNGED INTO HELLS OF AGONIES! WE'VE SEEN IT--WE'RE ANGRY...AND THIS IS OUR PROTEST!
DENNY O'NEIL: WRITER
NEAL ADAMS: ARTIST
JULIUS SCHWARTZ: EDITOR
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HERE COMES MOTHUH'S BOY! GIT READY!
BUNK
TUNK
LOUIS BAR
JOHN'S B
S-829
1

Conversation with NEAL ADAMS — Part One

GREEN LANTERN, No. 85, Aug.-Sept., 1971. Published bi-monthly by NATIONAL PERIODICAL PUBLICATIONS, INC., 2nd & Dickey Sts., Sparta, Ill. 62286. EDITORIAL EXECUTIVE OFFICES, 909 THIRD AVENUE, NEW YORK, N.Y. 10022. Julius Schwartz, Editor. Carmine Infantino, Editorial Director. Sol Harrison, Production Manager. Ed Lolacher, Circulation Director. Second Class Postage Paid at New York, N.Y. and Additional Mailing Offices. No subscriptions. For advertising rates address Richard A. Feldon & Co., 41 E. 42nd St., New York, N.Y. 10017. Copyright© National Periodical Publications, Inc., 1971. All rights reserved under International and Pan-American Copyright Conventions. The stories, characters and incidents mentioned in this magazine are entirely fictional. No actual persons, living or dead, are intended or should be inferred.

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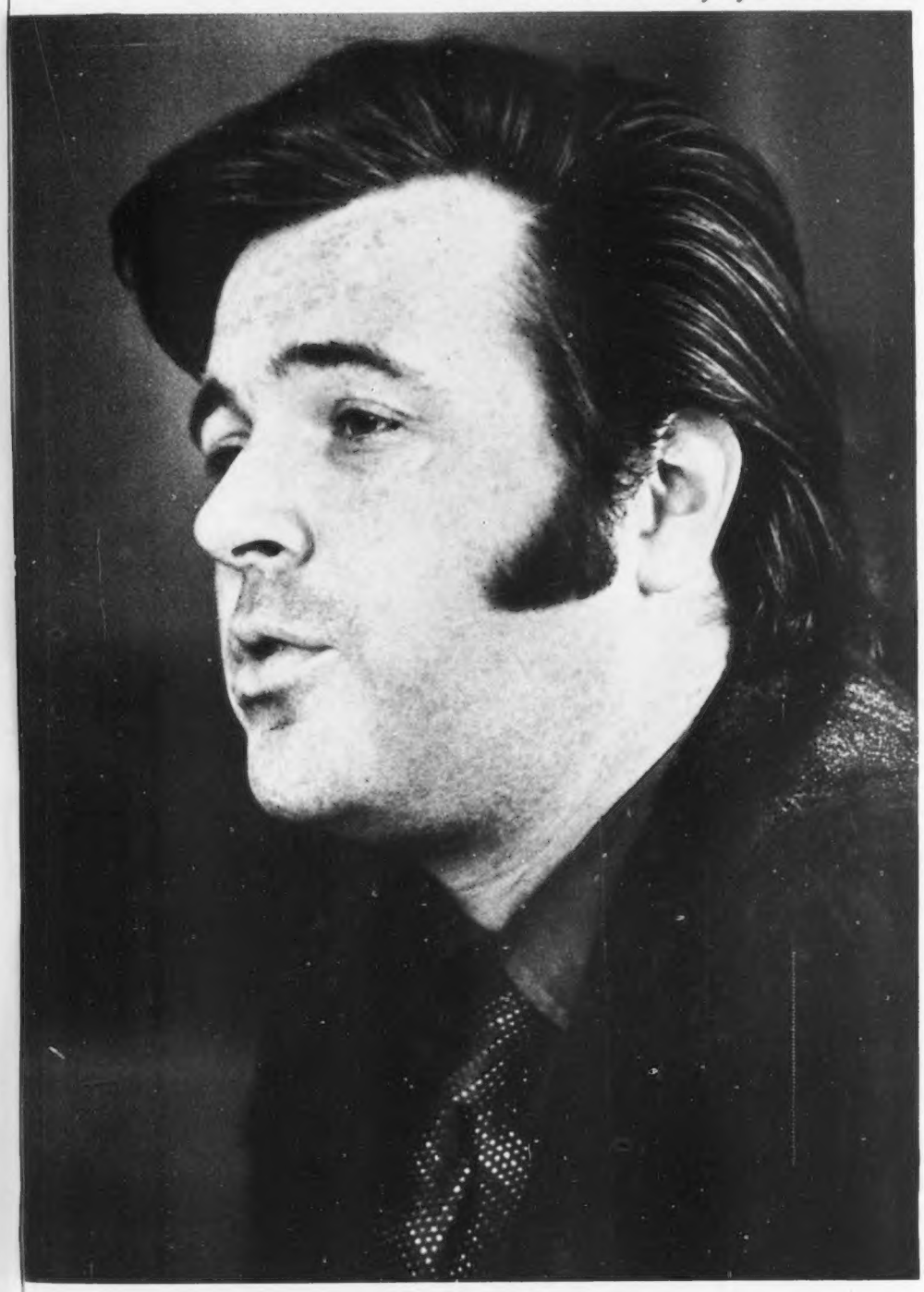
Recently your editor had some long and interesting conversations with NEAL ADAMS, one of the most admired artists working in the comic book field these days. He also does advertising illustration and has been involved with conspicuous success in the newspaper syndicate field. We covered such a variety of subjects that we have decided to devote several issues of CARTOONIST PROfiles to reporting them properly. In this first installment, for instance, Neal talks about how the precedent-setting new story, 'Snowbirds Don't Fly', which deals with the drug problem, and which appears in the August-September issue (#85) of National Periodical Publications' GREEN LANTERN comic book, came into being. He speaks about the fact that the image of the comic book industry needs to be upgraded, tells what is good about it, and suggests how its strong points can be emphasized. He gives his thoughts about the responsibilities he feels in doing comic book stories. In succeeding installments, Neal talks about his art training, about how he managed to improve his art ability faster than some of his contemporaries in school, about the several years he spent drawing the syndicated newspaper strip 'Ben Casey', and tells whether he'd ever like to do another strip. Your editor and Neal Adams spoke about what an aspiring young artist and cartoonist can do to ready himself for participation in this field. We covered Adams' ideas about what is wrong with the comic book distribution system, his feelings about faults inherent in the newspaper syndicate business, and what types of strips he thinks syndicates should try to develop. The above, and many other ideas, will be included in our next several issues.

One final note: unless otherwise stated, the comic book pages included with this story have been penciled by Neal Adams and inked by Dick Giordano.

Photos with this story by JIM RUTH



NEAL ADAMS

Q: You're the Vice-President of the new ACADEMY OF COMIC BOOK ARTS (ACBA)—would you say something about how many comic book people belong to the group and about what you hope to accomplish?

A: Our membership is approaching 100 and we think we have a potential of 300 in the field. We have two aims and they're interrelated. One is to cause people to recognize comic books for what they can potentially be, and for what they are today. If we accomplish this, ⅔ of the parents who don't let their kids read comic books will change their attitude toward our product and allow them to read the books. Thus more comic books will be sold, and I might add that we hope to affect this change in such a way that our publishers will recognize what we're doing. Then, in appreciation, perhaps they will allow us to be paid more money and to be given more creative control in the work we do. As more and more comic books are sold when this new attitude prevails, we can say, "OK, we've made some money for you folks—now we want to do some of the kinds of comic books that *we* feel are important." As I indicated a moment ago, our second aim is monetary. I have to supplement my comic book income with advertising jobs—I would get 4 to 6 times as much in advertising as I get in comic books and this is obviously ridiculous.

Q: I believe you've said that since the early 1940's comic books have been looked down upon by the general public, and even by professionals—so much so that the professionals have often wanted to shift over into the newspaper comic strip field. Would you say something more about that attitude?

A: During the McCarthy era when Werthamattacked comic books, there were a lot of bad ones which were doing harm but there were others which were beginning to acquire a certain amount of prestige. People who liked science-fiction were reading comic books for instance. Then the Comics Code was adopted, but, unfortunately, at this point, the publishers failed to seize an opportunity to build up the medium. They should have said, "O.K., we admit that some comic books were bad but *most* comic books are good, folks—this is a *good* medium—it's *good* for kids—there's nothing wrong with it. If you put your kid in front of television, he's not going to learn to read—but, on the other hand, if you put him in front of a comic book, he's got to *read* it."

Most of the publishers in those days were accountants who had run into a fantastically good item—comic books. After 'Superman' started a trend, the thing snowballed and anybody who put his money into this field, and who put out a decent comic book, could make money. These accountants had had to go to college, of course, to learn their business, and, along the way had taken some English literature courses, so, to them, comic books weren't anything. In fact, a good many of the people involved in producing the product didn't have a hell of a lot of respect for the medium. I even found things somewhat this way when I came into the field about 4 years ago. I had come out of a newspaper comic strip milieu, and out of advertising, and it was devastating for me to come into a field where the people involved had no respect for their medium! Writers and artists were ashamed of working in comic books, and if they were also doing some TV writing, they would invariably introduce themselves as television writers—rather than comic book people. So we formed the Academy as a reaction to these attitudes. We felt that the publishers and the public needed to be pushed into understanding what comic books *could* be.

Q: What do you think their potential is?

A: It's fantastic—I've found, in doing some experimental things, that you can do a type of educational comic book that's so entertaining that a kid doesn't know he's being educated! People are generally reluctant to admit it, but often, in a comfortable conversation when they know nobody is going to put them down, they readily admit that a good many of their early reading habits started with comic books. And the subject matter of present-day comic books is improving so quickly that I have very few criticisms to make along that line. I've learned that a kid who gets involved in something can do it as well as an adult. For example, if a kid of 9 or 10 stays deeply involved in building model airplanes for a couple of years, a normally well-educated adult, or even a moderately-bad aeronautical engineer, can't top the kid in know-how. This kind of dedication will make it possible for a kid to learn more than he's really capable of learning at 10. The same thing applies to reading—if he's really *into* comic books, he learns to read well.

Q: Can you elaborate a little more on that idea?

A: Well, as a minor example, my own schooling didn't catch up to me till about the 4th grade. Up to that point I had been reading comic books, and, in contrast, I couldn't stand the kind of reading material they were feeding us in school. Here's what happens, for instance, when most children's books for the first few grades are about to be produced. A book publisher, in association with some sort of educational group, will decide to put out a book, let's say, for the 6-10 age range. The man who is chosen to write this book will be given a list of words to use in his story—and he will be cautioned not to use bigger or more complicated words than the super-simple ones on the list. This inhibits the writer, since people don't talk in this stilted way, and, as a result, the kid won't learn what a really good story means, he's not going to be interested, and thus he won't try to learn to read. And, incidentally, a boy, or a girl, is not going to get involved in an adult conversation by using just the limited vocabulary he finds in most children's books—and he wants very much to be able to communicate with those adults on their level! Now let's say, in contrast to these typical children's books, I do a comic book panel that's *really* exciting, and it contains a balloon which says something which the drawing itself doesn't explain. A kid will go crazy trying to find out what that sentence means. He's *got* to know what those words mean, even if finding out involves doing the most horrible thing in the world—going to a dictionary! He'll read that sentence over 50 times to find out what's really going on in that panel. This, to me, is education by motivation—and I think education is 90% motivation and only 10% information.

Comic books are a very direct route to increasing the ability of people to communicate—by culling out all the gunk. No matter what subject we're dealing with, we'll handle it in a way that everybody will understand. I have found that *every* subject can be handled in this way—even the most fantastic theories in science. The bases for these theories are simple.

In comic books, too, we avoid the confusing words and the cloudy ways of writing and speaking that many adults are guilty of. I guess everybody in this world has some kind of an inferiority complex and people often cover up their lack of knowledge by using an in-type vocabulary about their profession, for instance. In medicine, a doctor doesn't have to call himself an otolaryngologist—he

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STORY BY: DENNY O'NEIL
ART BY: NEAL ADAMS & DICK GIORDANO
GOTHAM CITY
MARINE FESTIVAL
GOTHAM

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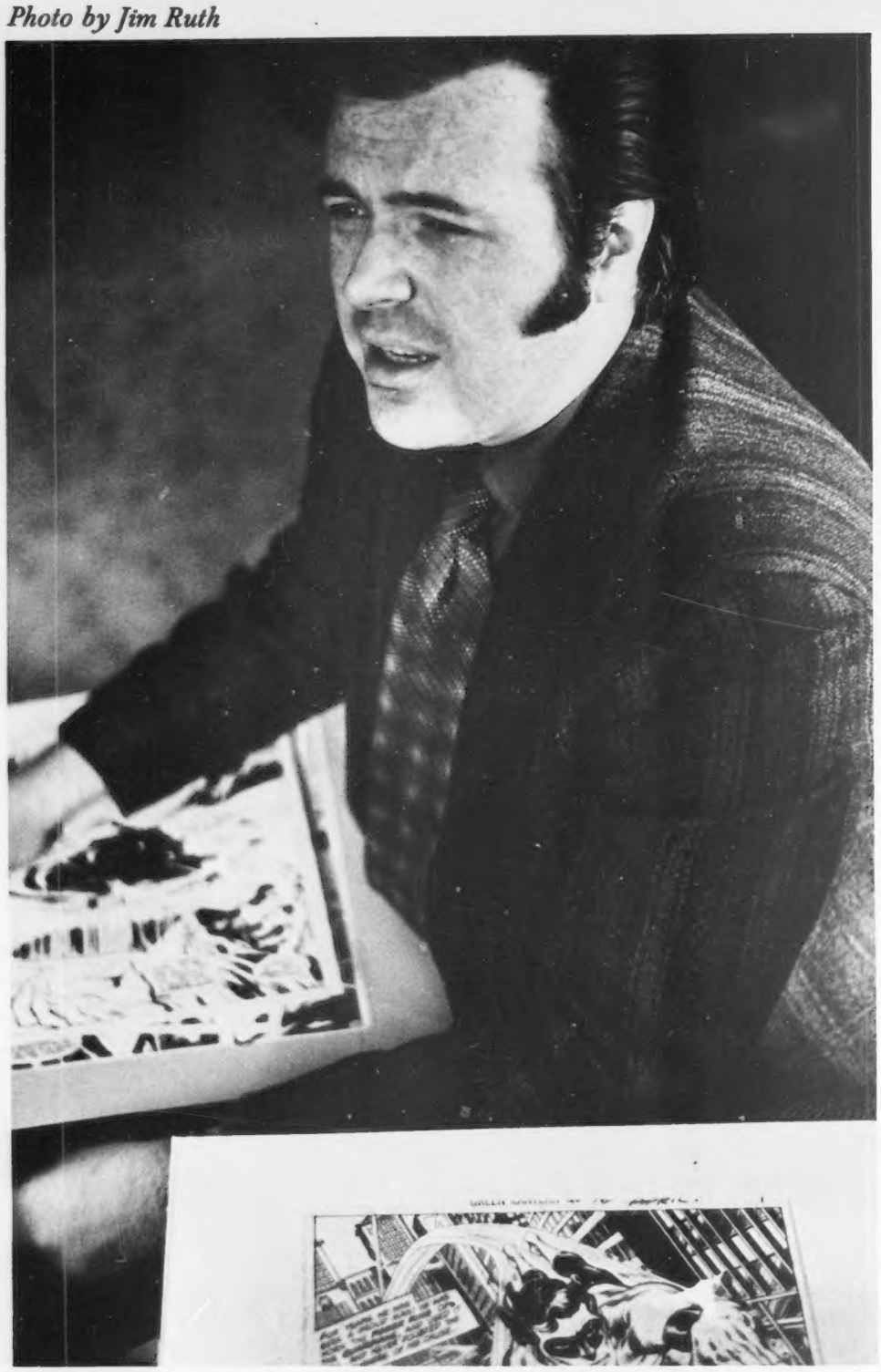
Photo by Jim Ruth



Neal commenting on one of the pages mentioned in this story.

could just as well use the term—ear, nose and throat man. But he often uses words we, the public, don't know—it's part of the mystique. On one occasion I recall getting into a deep conversation with a Doctor of Psychology, and his wife who had just gotten her doctorate in philosophy. Believe it or not, they didn't understand the things they were saying to *each other* because each of them was using the *in*-vernacular of his field. We, in comic books, have learned that it's easy to communicate if you avoid these cloudy ways of expressing yourself and make clarity your aim. Your field doesn't rate any lower just because it's understood by more people. By the way, this couple I spoke of asked if they could submit papers to me that I would rewrite in regular, clear English. Here they were—both teaching—and they were having trouble communicating.

Nowadays, at National Periodical Publications, we're lucky to have an Editorial Director who is an artist himself—namely Carmine Infantino. Just recently he's been designated as the Publisher of our comic books also. It's delightful to see as much power in the hands of a guy who was drawing comic books just 3 or 4 years ago—for you see he can decide to keep certain books or drop them as circumstances dictate. With his cooperation we artists and writers have been able to do a lot of the things we've wanted to do. Without his help, we would have had to publish some of these things on our own. Carmine's attitude, I believe, is that he'd give his right arm if we could do nothing but the kind of comic books we wanted to, but he also has to look at the circulation figures, etc., in reaching his decisions. It's like when I work with a writer—I don't expect him to turn out precisely the kind of stuff I want all the time, but if we can agree 80% of the time, I think that's a great average. I've had this high a percentage of agreement with Carmine—which is good. Otherwise I'd work somewhere else.

Q: I know you draw the 'Green Lantern' books regularly, and also some 'Batman' stories. And that you recently started a series for 'The Avengers' at Marvel too. Will you say something about the development of the Green Lantern comic book about drugs, which will be on the stands by the time our readers see this interview?

A: Well, about 10 months ago we were talking about what kind of Green Lantern stories we were going to do. Just on my own I did a cover—nobody asked me to do it—which showed Green Arrow's sidekick 'Speedy' on drugs. He was sitting on a chair in the foreground, holding his arm, and there was a needle on the table—he'd just taken a shot and the two Superheroes, Green Lantern and Green Arrow, were behind him, looking at him, noticing that he had just taken drugs, and saying, "Speedy has become a junky!" I brought this cover in, and showed it to my editor who dropped

it like a hot potato with the comment, "What are you doing—we can't use this!" Everybody else I showed it to reacted in exactly the same way. Along with the cover, I handed in a synopsis of a story to go with it. At this point Carmine said that we might be able to do something like my story in a *couple of years* possibly. To which I replied, "Every time I come in here I'm going to fight for the idea—I'm going to keep on giving you guys a hard time—it's ridiculous not to do it."

To get a little ahead of my story, the Comics Code has now been changed, to permit the type of story I wanted to do, and your readers can see the results in Issue #85 of the Green Lantern book. The first part, of a two-part story, "Snowbirds Don't Fly", appears in this August-September 1971 issue—due on the stands in July. Just a word about the publicity which came out about the Spiderman drug story produced by Marvel a while back. It seems that talks about changing the Comics Code were underway at that time but apparently Stan Lee didn't know about these discussions, and so Marvel jumped the gun with a story which was on the periphery of the drug problem. National, which knew about the talks, felt it wouldn't be fair to put out a drug book while the discussions were going on. So we held off.

Ours is a two-part story showing how bad drugs are and what they do to you. We're into the subject because kids are into it. About six issues ago, writer Denny O'Neil and I had begun to team up on more relevant Green Lantern-Green Arrow material, so Denny took this synopsis of mine that I had handed in along with the aforementioned cover, changed it into his own story, but left enough of my idea to keep me satisfied. Incidentally, I had been doing some of the Green Lantern ideas, as well as drawing them.

Q: When did you and Denny commence your research on the drug problem?

A: Well, a couple of years ago National was thinking of producing a drug book which it might pass out *free* as a civic-minded project. This would be something outside the regular comic book line which was under the Code. Anyhow, at that time Denny and I paid several day-long visits to places like 'Phoenix House', where we talked to the kids about their attitudes, etc. Denny and I, fortunately, are able to get pretty deep with kids—we seem to communicate well, and we got a lot of very good information. Then, between the time when I first handed in the cover I spoke about and the appearance of Issue #85, New York State started a drug program in the Bronx, where I live. It's probably the most ambitious program for youthful drug offenders that has ever been created. It was to be an institution with 50 live-in kids who had previously been on drugs, and which also provided some outpatient service. The Bronx community got involved in the project and N.Y. State wanted an advisory board from the community which would tell the state what we wanted and what we suggested that they do. Well, I became the chairman of this advisory board.

Q: What's your official title?

A: I'm Chairman of the Advisory Board to the Bronx Youth Development Center No. 1—sponsored by the Narcotics Commission, through the Division of Youth for N.Y. State. Our money comes from the Narcotics Commission to the Youth Division. We have meetings every two weeks and I guess I'm into the drug problem as much as anyone could be—outside of a doctor who's deeply involved in the field. Naturally, this experience has made me want to do even more about the subject, in comic books, than before.

Q: It's obvious that you feel a real responsibility in doing comic books. Would you elaborate a little on this idea?

A: The responsibility I feel is one I would have thought natural in a field like this, but I've discovered that people in the past have been turned off their responsibilities by the very business of turning out comic books. Somehow the artists and writers who have gotten into comic books grew up idealistically but never were allowed to turn their idealism into anything forceful. I don't accept, as a criterion for working, that I must give up all my ideals and just work to make money. In our stories, we don't present problems as solvable phenomenons—we say, about a certain situation we're por-

We think a word is in order at this point from CARMINE INFANTINO, Editorial Director and recently named Publisher at National Periodical Publications, Inc.

Carmine notes that Mayor John Lindsay's name appears on the cover of the Green Lantern comic book containing the second installment of 'Snowbirds Don't Fly' (# 86), and that a covering letter from Mr. Lindsay appears inside, approving of the book and its contents. The Mayor expresses his appreciation for National's handling of the drug subject matter. Further, Carmine tells us that Marc Iglesias, Chairman of the Board of the Kinney Communications Group, of which National is a part, has offered to put Issues #85 and #86 together as one unit and to distribute it free to the mayors of cities. Infantino also is lavish in his praise of the working team which produced these books—Neal Adams, Writer Denny O'Neil, and Editor Julius Schwartz.

As mentioned elsewhere, Neal's art work was inked by Dick Giordano. It was also noted that James O'Neill, of the American Legion Magazine, representing not only the Legion but the President's Commission on Narcotics, has written Mr. Iglesias, asking for copies of the two books, in order that he may alert folks at American Legion National Headquarters who are directing the organization's Drug Addiction Campaign.

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...AND YOU MAY NOT ENTER...
HE COULDN'T STAY... BUT, *YOU*, DEAR READERS, ARE WELCOME! IN FACT, LET'S WATCH THE REST OF THIS DISMAL DRAMA *TOGETHER...*
...NOW *THERE*-- THAT FELLOW OUTSIDE--*THERE'S* A STERLING STALWART! WITH THOSE *BAT WINGS* AND ALL, HE REMINDS ME OF MY UNCLE FROM TRANSYLVANIA!
B-578
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Neal and his wife Cornelia (Cory) *Photo by David Pascal*

traying, "this is a very curious thing that's happening here—I wonder if it's good or bad." We don't say, at the end of our stories, that this guy is a bad guy or a good guy—the fact that our first villain, when we started doing relevant Green Lantern stories about six issues ago, was a slumlord, doesn't mean that *all* slumlords are bad. We're not really attacking, we're trying to point out —we're saying, "Look at that. Watch how easily this situation could be corrupted."

We did a takeoff on Nixon and Agnew and showed, through our story, that it's not always the person with the most obvious power that you have to watch out for—it may be the person controlling the power. We did this in sort of a ridiculous way—we didn't say that Nixon and Agnew were like that—we merely said that a phenomenon exists. We're pointing out to kids that our stories show problems they're going to face, and so they ought to know about them now. A kid shouldn't assume that he'll wait to learn everything when he grows up—and that he'll face the *real* world then. We're trying to tell him that the problems he'll run into when he's older will not be easy ones. We don't have a right to take a stand in any of these stories—we're just presenting the problem to the kids in a way they can understand.

In another story, we did sort of an analogy to the Manson case, where we tried to show that it's not as simple as saying, "This guy dropped out of the sky." He came from somewhere—he saw he had a certain magnetism and took advantage of it, and it just got away from him. He's a really sad case, and if you're a member of society, you're just as responsible for that guy as he is. You just can't say that you'll wait for the next Manson to come along and then put him in jail.

I read about a guy in California who goes into the reception area of a company which is polluting lakes so badly that the fish can't live. He goes in with a bag of garbage that he's collected from the foam and the scum from the drain pipes and he dumps it on the floor of the reception area and then leaves in a hurry—he doesn't wait to have his picture taken. He can't do anything about the situation except be this mysterious character who fights back. So, as a result of this news item, Denny and I are thinking of a character (outside of the law as it's written in the book) who does things against people who are causing criminal acts to happen. If a lot of people over a certain age die of respiratory troubles in a certain month, the fact is that somebody's murdering them—someone's putting something in the air to kill them. But nobody's bringing any cases against them! In this prospective story of ours, there would be a conflict between our two heroes—Green Lantern and Green Arrow. Green Arrow would say, "He's right!" Green Lantern would say, "No, he's doing unlawful things—we

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NOW LOOK 'A HERE... YOU WANNA HELP, THAT'S FINE! BUT DON'T GO SHOOTIN' OF YOUR MOUTH WITH THAT BIG CITY ADVICE!

...DON'T WANT IT AN' DON'T *NEED* IT!

WE KNOW WHAT WE'RE DOIN'!

TELL IT TO THE *UNDERTAKER*, CHUM!

NEVER MIND *HIM*, BOYS! *YOU* ALL BEHIND ME, AIN'T YOU?

LEAD US THE WAY, JACOB!

WE GONNA GET US SOME 'A SLAPPER'S *HIDE!*

AT THAT MOMENT, SLAPPER SOAMES' HIDE IS BEING COOLED BEHIND THE JAIL WALLS--

GONNA HANG ME IN THE MORNIN', GONNA DANGLE ME UP SO HIGH-- LIVIN' IS SO MUCH OF MISERY, I MIGHT AS WELL DIE...

YOU JUST *BET* YOU GONNA DIE, SWEETHEART!

'COURSE, IF WE *PLANNED* RIGHT, YOU AIN'T GONNA BE THE *ONLY* ONE!

YOU SING *REAL* PURTY, JOHNNY! I'M SHORE GONNA *MISS* YOU!

BUT YOU GOT TO BE STRUNG UP..

... CAUSE I RILED THE *MINERS?*

SHEEEUCKS, NO! I'M *GRATEFUL* TO YOU FOR THAT... SAVED ME SOME *TROUBLE!*

CONTINUED ON 2ND PAGE FOLLOWING.

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YOU STAND ACCUSED... OF BEING LIKE HE WHO BANISHED US!

I DON'T *UNDERSTAND*...

NOR *NEED* YOU! YOU NEED ONLY...

--*DIE!* MY *PETS* WILL ATTEND YOU... *MAN!* FOR I AM *MEDUSA!*

WAIT...!

IT *CAN'T* BE HAPPENING... DEAR LORD, IT *CAN'T!*

I'VE GOT TO KEEP *FIGHTING!* BUT HOW DO YOU FIGHT A *NIGHT-MARE?*

20

Photo by Jim Ruth

Neal Adams and CARTOONIST PROfiles Editor Jud Hurd

have to arrest him!" If we do this story, we won't resolve the conflict—we'll show that this mysterious character who fights back—in spite of all the good things he's doing—is going to be put down by a great deal of society. As soon as somebody says, "Hey, you're right!" he turns on them and asks, "Do you drive a car? Have you had your exhaust checked? Why are you polluting the air?" We're all sinners and it develops that everybody hates our character to the point where they're talking about killing him.

Q: Would you say something about that page from the first Green Lantern story that you and Denny O'Neil did, which we're reproducing along with this conversation?

A: Yes—the page appeared about six issues ago when we started getting into more relevant material. We had Green Lantern go to what amounts to Harlem where's he protecting a businessman against another character. Green Arrow informs him that this businessman is no less than a slumlord and the character who is attacking him is the sole support of his 70-year-old mother and he lives in the house that this slumlord is going to have torn down in favor of a parking lot. So we see that this young character has justice on his side. Incidentally, for the benefit of any of your readers who aren't familiar with Green Lantern, let me say that Green Arrow, who had been a millionaire, lost his fortune and, rather than try to regain it, decided to go and discover a little more about himself and about life. So he moves into this Harlem-like atmosphere and becomes a sort of Robin Hood of our times—trying to bring about a certain amount of equality. I might say that he doesn't rob the rich to give to the poor though. But to answer your question—on one of the pages in this story, Green Arrow has just bawled out Green Lantern for being such a showoff and such a good guy, and for not really looking at problems. He takes Green Lantern through this tenement where we see rats in hallways, etc., and they end up on the roof where they're talking and arguing. You see a little, old black man—on whom I put as much of my ability in rendering as I could—and you can tell, just by looking at him, that he's been through a great deal of life and that he understands a lot. He excuses his way into the conversation, turns to Green Lantern and says, "I been readin' about you ... how you work for the blue skins ... and how on a planet someplace you helped out the orange skins ... and you done considerable for the purple skins! Only there's skins you never bothered with—! The black skins! I want to know ... How come?! Answer me that, Mr. Green Lantern!"

As you will notice on the page you're reproducing, Green Lantern can't answer.

Q: After this first Green Lantern story which you and Denny O'Neil did as a team, what activities did the characters get into before the present drug story?

A: Well, maybe a bit of explanation is necessary here for the benefit of your uninitiated readers. Green

Lantern is one of the agents of a group known as 'The Guardians of the Universe'—the remainder of a very ancient intergalactic race that set itself the task of watching over the universe. The Guardians assign different Green Lanterns to various sectors in space and our Green Lantern's territory includes the earth. Well, our characters decided that they had done a lot of superheroing around but had never taken a good look at the country. The Guardians were very lofty people, on a pinnacle somewhere, and they never really got down into the mud with everyone else. So it was decided that one of them would accompany Green Lantern and Green Arrow in their discover-America tour. Among the stopping places were a mining town in Appalachia, an Indian town where the white lumber companies are trying to take away their trees, a commune where the Manson-type character I mentioned before appeared, etc.

In the next issue of CARTOONIST PROfiles, Neal Adams continues to talk about many things—how he got where he is today—the years he spent doing the 'Ben Casey' strip—his thoughts about the fans, etc.

GREEN LANTERN Harlem scene which Neal Adams talks about in this issue.

I BEEN READIN' ABOUT YOU... HOW YOU WORK FOR THE BLUE SKINS... AND HOW ON A PLANET SOMEPLACE YOU HELPED OUT THE ORANGE SKINS...
...AND YOU DONE CONSIDERABLE FOR THE PURPLE SKINS! ONLY THERE'S SKINS YOU NEVER BOTHERED WITH--!
...THE BLACK SKINS! I WANT TO KNOW... HOW COME?!
ANSWER ME THAT, MR. GREEN LANTERN!
I... CAN'T...
CONTINUED ON 2ND PAGE FOLLOWING.
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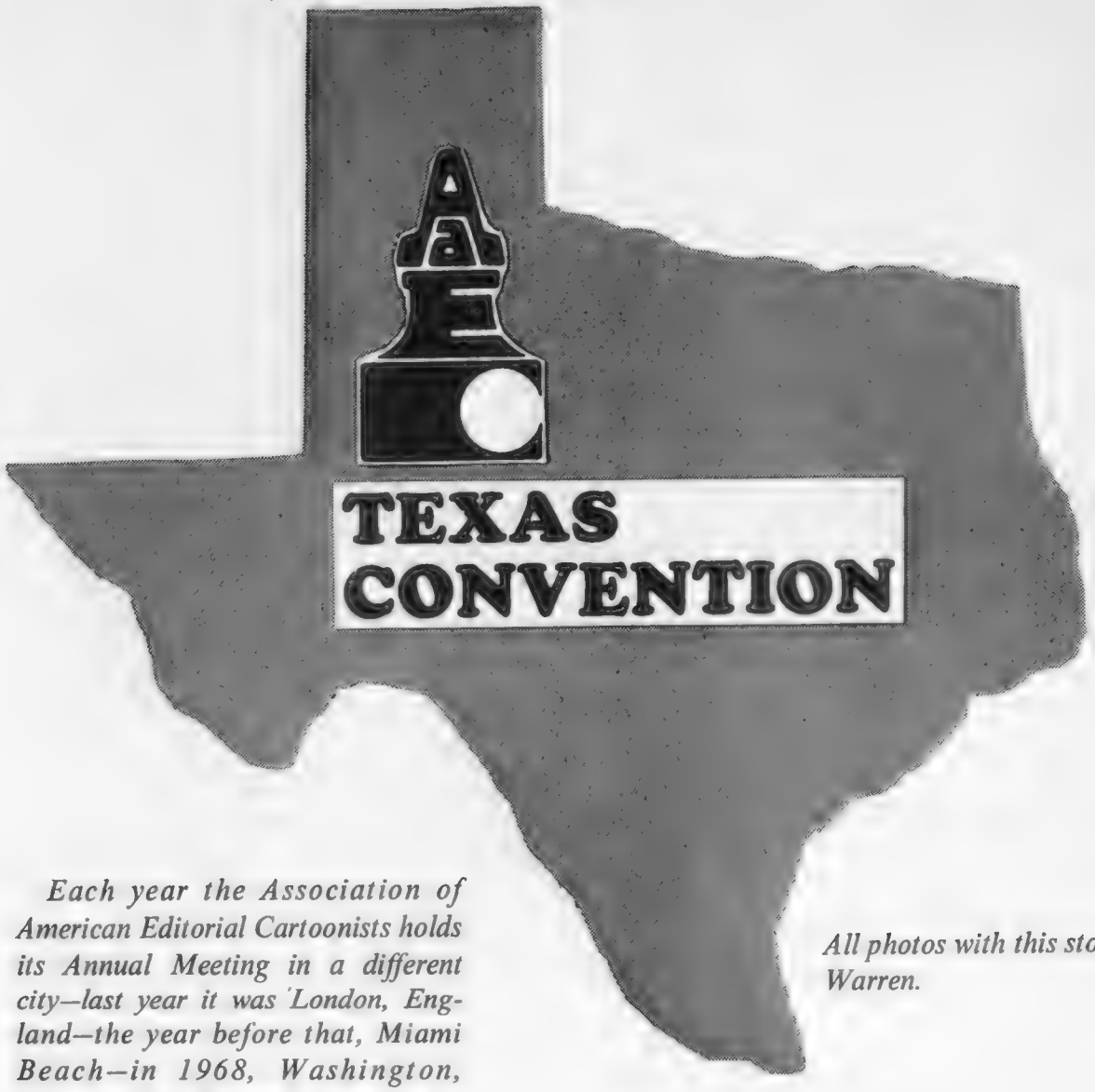


All photos with this story by Julianne Warren.

Each year the Association of American Editorial Cartoonists holds its Annual Meeting in a different city—last year it was London, England—the year before that, Miami Beach—in 1968, Washington, D.C.—in 1967, Montreal, Canada, etc. This year the convention was held in Austin, Texas and CARTOONIST PROfiles has asked JOHN MILT MORRIS, the editorial cartoonist for the Associated Press, and the current President of the AAEC, to give our readers an account of the highlights of the 4-day Texas meeting.

Milt would like us to express the warm appreciation of the AAEC for the efforts of Mrs. Willie Day Taylor, the secretarial aide to former President Lyndon Johnson, in making the Annual Meeting such a success. And grateful thanks are extended also to all the publishers and editors in Texas who provided such unequaled hospitality.

The very interesting photos accompanying this story were taken by JULIANNE WARREN, former photographer for the Cincinnati Post & Times-Star, and wife of L.D. Warren, the editorial cartoonist for the Cincinnati Enquirer.

Q: Milt, since you're the current President of the Association of American Editorial Cartoonists (AAEC), would you let us in on the details of your annual convention which was held in Texas this past May?

A: Be glad to. First off, on Wednesday Evening, May 26th, the Austin Headliners Club—the local press club—threw a welcoming cocktail party for us in their beautiful 32nd-floor rooms high up in one of the office buildings. Here we met the publishers and editors of the AUSTIN AMERICAN and the AUSTIN STATESMAN and everybody did a great job of setting the pace for our four days of continuous activity.

We spent Thursday morning visiting the newly-opened Lyndon Baines Johnson Library in which, among countless other things, is housed perhaps the most complete collection of personal editorial cartoons in the country. The building is a huge one—A Texas-size one—on the campus of the University of Texas and it's eight stories in height. Incidentally, I believe that it was in 1955 that the government authorized a certain amount of money for library purposes to house the papers of all future Presidents. The Truman Library was first, then those for Eisenhower, Kennedy and now Johnson. On the ground floor, the visitor sees—through window-like apertures in the wall—various mementos LBJ has collected during his political life—jewelry, cups, gavels, and many

Hammered copper portraits of five U.S. Presidents, in the LBJ Library.

invaluable things which have been given to him by foreign potentates for one reason or another. Also displayed are many pictures and souvenirs of his political campaigns, including editorial cartoons that were drawn on various occasions. Below the street level is a room containing LBJ's art collection—something I had never been aware of previously. He has a great collection, mainly of early Western-type paintings—Remingtons, etc.—because of his interest in Texas, and the west. Next to the room housing his art collection, is a smaller one in which there are perhaps 50 editorial cartoons on display. This will be a rotating exhibition, incidentally. I believe LBJ has over 3000 editorial cartoons in his collection. On the second floor, there's a further display of mementos and photos of the former President's family, pictures of his daughters' weddings, etc.

Floors 3 through 7 will be given over to the file of the 30 million papers collected during his years in politics. The assembling of this material will take a number of years to complete and will be open only to scholars and historians and researchers.

The 8th floor is a most interesting one since on that floor there is a recreation of the Oval Room of the White House done in ⅞ scale. The sofas, the fireplace, everything has been set up just as it was when LBJ occupied the Oval Room office in the White House when he was President. There's even a cabinet housing 3 TV sets which I recall seeing during a visit to his office one time. I remember he had the picture on all three of them (one for each network) and the sound on only one of them. This way he kept up on all the news. LBJ has the actual desk he used in the White House, although I guess we're safe in assuming that this, as well as the TV, hasn't been shrunk to ⅞ size.

After lunch on Thursday, we went to San Antonio where we were welcomed by the publishers of the two newspapers in that city and briefed by Charles O. Kilpatrick, the Executive Editor of the EXPRESS and Frank A. Bennack, Jr., the Editor of the LIGHT.

After this meeting, we were shown the city, were treated to a cocktail party on the banks of the Colorado River, took a boat ride up and down the river, and had a Mexican-style

A ceramic group of figures depicting a scene at the 1964 Democratic Convention—in the LBJ Library.

Bob Howie of the Jackson, Mississippi Daily News, and his wife Byrd.

dinner at which, once again, the EXPRESS and the LIGHT were our hosts. Needless to say, we were beautifully treated by all of the publishers and editors!

On Friday morning we toured the Houston Astrodome and were guests, for cocktails and lunch, of the Houston papers—the CHRONICLE and the POST. In addition to the publishers and editors, the Houston mayor greeted us on this occasion. Funny thing happened at this lunch, illustrating the famed southern friendliness. We had been told to dress casually and I found myself in the center of the head table in a sport shirt, surrounded on both sides by editors in ties and jackets. I told them, "I feel like a bum sitting up here with you fellows", whereupon,

This group at the Texas Culture Center in San Antonio is looking up at a 360-degree slide screen on which are shown pictures of Texas, its history, etc. The four editorial cartoonists in the immediate foreground are (L to R), Harold Maples of the Ft. Worth Star Telegram, Lew Harsh of the Scranton Times, Pap Dean of the Shreveport Times, and Don Moore, editorial cartoonist of WGN-TV in Chicago.

Barbecue scene at the Blanco, Texas Western Museum. In foreground are Eloise and Charles Werner—he's the editorial cartoonist for the Indianapolis Star. At Eloise's left is Jim Lange of the Oklahoma City Oklahoman. Face just beyond Lange's is that of Jim Dobbins of the Boston Herald-Traveler.

automatically, without batting an eye, every one of them took off his jacket and put it on the back of his chair. I felt that this was really a nice Texas gesture!

After stuffing ourselves once again, we visited the NASA Space Center on Friday afternoon, where we heard a 45-minute talk by Pete Conrad, the third man to walk on the moon. Other space officials, including Chris Craft, spoke also. They started with the first layer of the inside of a spaceman's suit and gave us complete descriptions of the whole 22 layers of the outfit. Someone took a 3000-degree blowtorch and sprayed it on the suit and it didn't faze it. One of our members quipped at this point, "Why don't they make draft cards out of that same stuff?" After a Friday evening cocktail party and dinner, overlooking an inlet off the Gulf of Mexico—again sponsored by the Houston papers—I told one of our hosts, "We've always heard of Texas hospitality but I've never seen so much of it poured in my life!"

On Saturday morning we went to Blanco, Texas, where they were opening, that day, the Blanco Western Museum in an old building that had served as the jail, town hall, etc., since 1885. The town offices are now housed in a modern building so this old structure has been turned into a museum which contains all kinds of great memorabilia. Our stay here included a western show and a barbecue—some of the details of which your readers can see in some of the photos included with this story. Following this, on Saturday afternoon, was the highlight of the week—a visit with former President Lyndon Johnson and his family at the LBJ Ranch.

Photos by Julianne Warren

Hy Rosen, of the Albany Times-Union, who will be next year's President of the AAEC, and John Milt Morris, of the Associated Press, who is the current AAEC President.

Jim Dobbins of the Boston Herald-Traveler, and Karl Hubenthal of the L.A. Herald-Examiner.

Hy Rosen of the Albany Times-Union, Art Wood of the U.S. Independent Telephone Assn., the Johnsons.

LBJ himself was very relaxed and hospitable and talked about everything but politics—he seemed to be thoroughly enjoying himself. With the top down on his Lincoln Continental, Johnson piled several of the cartoonists in with him, got behind the wheel and led a little procession for a tour around the ranch. Lady Bird was on a following bus filled with more cartoonists and wives and Lynda Bird was in charge of a second one loaded with sightseers. The former President had a walkie-talkie with him and thus the folks in each of the buses could hear his comments as the tour around the ranch proceeded. Everyone enjoyed himself and we spent an hour longer at the ranch than our schedule called for.

Lady Bird showed their house to several of the wives, and, at one point, showed them a long sofa with a lamp at each end—one given to the Johnsons by the Government of Israel, and the other, on a different occasion, presented to them by the Egyptian Government. Refreshments—beer and soft drinks—were served out under the tremendous oak tree in front of the house.

A great four-day program was closed, Saturday night, with our annual banquet at which the Governor of Texas and his wife were our guests. Anthony Calio, the head of research for the NASA Space Center, and the man who has been responsible for every bit of hardware that has landed on the moon since Apollo 11, was our guest speaker.

Incidentally, there were about 175 people present at the convention.

Q: Are there any special projects which the AAEC is currently working on?

A: Yes—Jack Bender, of the Waterloo, Iowa Courier, has sent out

(L to R) Bert Whitman of the Phoenix Gazette, Ed Uluschak of the Edmonton, Alberta Journal, John Stampone of the Army Times, Tamar Lurie (wife of Ranan Lurie of 'Life'). And behind LBJ are Claire Crawford (wife of Bill Crawford of NEA) & Jerry Robinson of the N.Y. Daily News. The lady looking at Cy Hungerford of the Pittsburgh Gazette is Mrs. Willie Day Taylor, the longtime secretarial aide to the former President. At the extreme right is Eldon Pletcher of the New Orleans Times-Picayune.

L.D. Warren of the Cincinnati Enquirer, and his wife, Julianne, who took the photos accompanying this story.

The main house at the LBJ Ranch. Karl Hubenthal of the Los Angeles Herald-Examiner is about to snap a photo of L.D. Warren of the Cincinnati Enquirer.

about 100 brochures to newspapers of 40 to 50-thousand circulation. These have gone to papers which aren't large enough to have had their own full-time editorial cartoonist in the past. The message in our brochure attempts to encourage them to take on a young guy in their area to do a local editorial cartoon two or three times a week. These papers can buy good international cartoons from the syndicates—but the brochure lists the advantages to a paper to have a man for strictly local subjects. And there's another AAEC development I'd like to say a word about. The University of Southern Mississippi has arranged with us to take over the handling of our touring editorial cartoon exhibition which goes to universities, libraries, banks, schools, etc. They will take care of the shipping, the insurance—everything—with the one proviso that they will be the first stop on the route when our new exhibit each year starts on its rounds. This year, for instance, Clyde Peterson of the Houston Chronicle took charge of setting up and displaying the cartoons, which our members sent him, in the hotel.

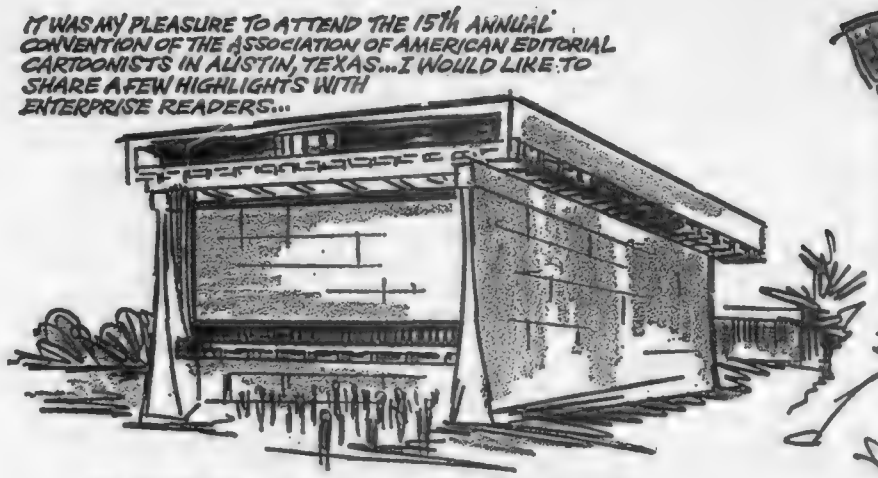
Each AAEC member had previously mailed him a matted cartoon. After the annual meeting is over each year, the exhibition goes out on the road, as I mentioned a moment ago, and the U. of Southern Mississippi will be the first institution to see it. Incidentally, they are building a library of editorial cartoons of their own, and they have been very helpful and cooperative.

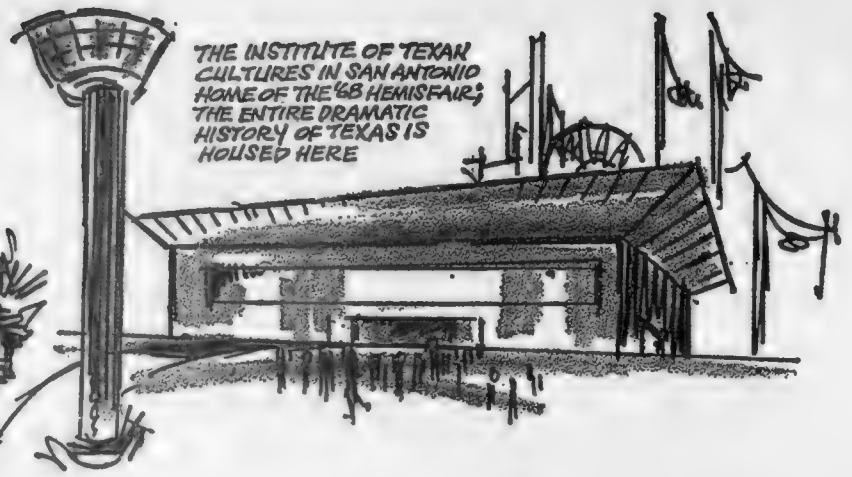
Q: While we're talking, would you say something about the requirements for becoming a member of the AAEC?

A: Well, if a young fellow has a job doing editorial cartoons, and the major share of his income is derived from doing these, that's the main requirement. We have them send in

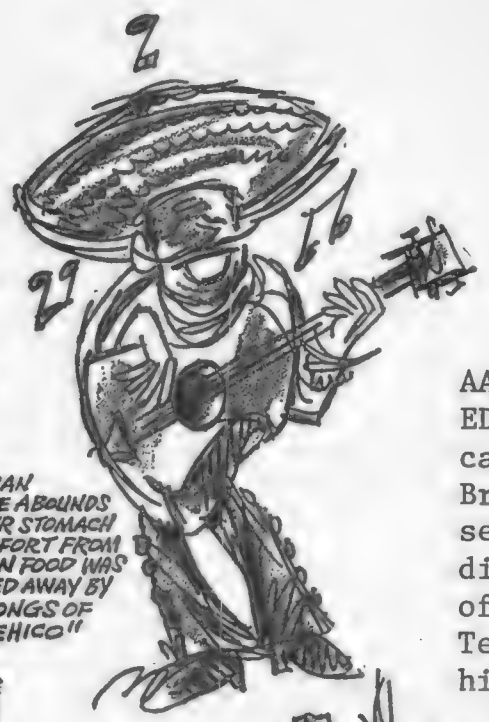
Lady Bird Johnson helps the cartoonists and their wives get oriented. Cartoonist to the right (as you look at the photo) is Ed Fischer of the Tulsa Tribune.

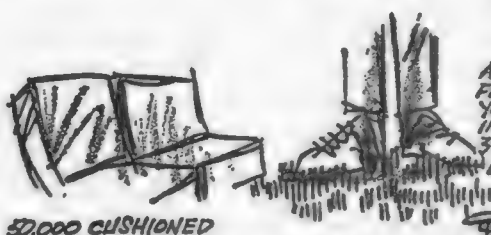
Dorothy & Cy Hungerford with Lady Bird Johnson.

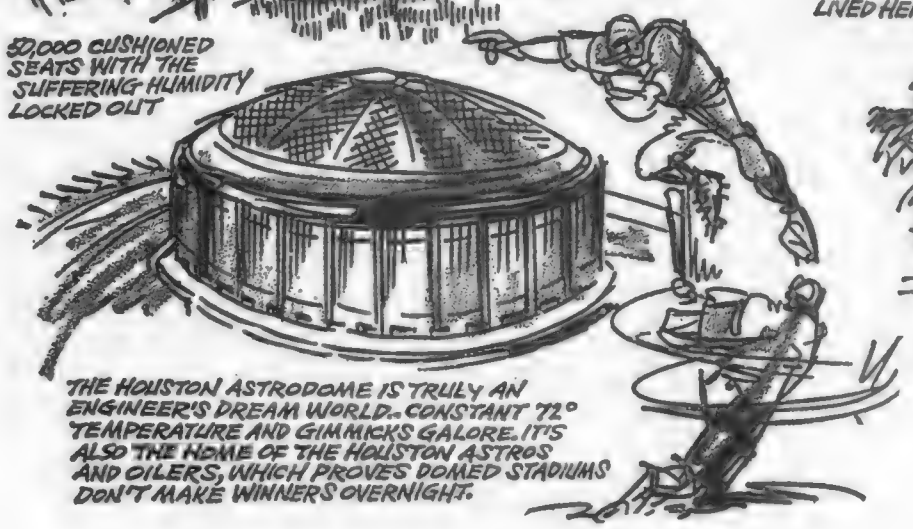

IT WAS MY PLEASURE TO ATTEND THE 15th ANNUAL CONVENTION OF THE ASSOCIATION OF AMERICAN EDITORIAL CARTOONISTS IN AUSTIN, TEXAS...I WOULD LIKE TO SHARE A FEW HIGHLIGHTS WITH ENTERPRISE READERS...


THE INSTITUTE OF TEXAN CULTURES IN SAN ANTONIO HOME OF THE '68 HEMISFAIR; THE ENTIRE DRAMATIC HISTORY OF TEXAS IS HOUSED HERE

THE LYNDON BAINES JOHNSON LIBRARY LOCATED ON THE CAMPUS OF THE U. OF TEXAS; IT HOUSES 43,000 BOXES CONTAINING 31 MILLION PAPERS PLUS HUNDREDS OF PICTURES, PERSONAL LETTERS, ART TREASURES AND CARTOONS COLLECTED DURING THE JOHNSON YEARS
MET AND TALKED WITH PETE CONRAD WHO COMMANDED APOLLO 12 AT THE HOUSTON SPACE-CRAFT CENTER (NASA) PETE IS SMALL, WEIGHS IN AT 150lbs BUT A GIANT OF A MAN. HE SAID THE U.S. WOULD HAVE A SPACE SHUTTLE PROGRAM IN THREE YEARS






50,000 CUSHIONED SEATS WITH THE SUFFERING HUMIDITY LOCKED OUT
THE HOUSTON ASTRODOME IS TRULY AN ENGINEER'S DREAM WORLD.. CONSTANT 72° TEMPERATURE AND GIMMICKS GALORE. IT'S ALSO THE HOME OF THE HOUSTON ASTROS AND OILERS, WHICH PROVES DOMED STADIUMS DON'T MAKE WINNERS OVERNIGHT.

THE LBJ HOMESTEAD IS RAMBLING AND COZY THOUGH NOT OVERLY PRETENTIOUS; THE FAMILY SWIMMING POOL IS BELL-SHAPED, NOT TOO LARGE AND THE VIEW IS GORGEOUS OVERLOOKING THE PEDERNALES RIVER FLOWING BY

AAEC Member EDDIE GERMANO, the cartoonist for the Brockton, Massachusetts ENTERPRISE, did these two pages of sketches of the Texas Convention for his newspaper.

SAN JOSE MISSION IN SAN ANTONIO, FOUNDED IN 1720 BY FRANCISCAN FRIARS. IT BECAME ONE OF THE TOP MISSIONS ON THE NORTHERN FRONTIER OF NEW SPAIN

ATTENDED A REAL WESTERN BAR-B-Q AT BLANCO MUSEUM OF THE EARLY WEST NEAR JOHNSON CITY... IN ADDITION TO THE ARTIFACTS AND CHOW, THE COLD ALE HIT THE SPOT.

OUR BUSLOAD OF TIRED CARTOONISTS MADE ITS WAY THROUGH MILES OF TEXAN FLATLANDS TO THE LBJ RANCH IN STONEWALL

WE WERE GREETED BY LADY BIRD AND LBJ IN TYPICAL TEXAS STYLE HOSPITALITY... THE FORMER FIRST LADY IS GRACIOUSNESS PERSONIFIED

LYNDA BIRD, A CENTER OF ATTRACTION WITH HER CHILDREN, CINDY AND ROBIN

THE HOUSE'S PICTURE WINDOW AFFORDS A COMMANDING VIEW OF THE RANCH ACREAGE AND DEER AND ANTELOPE PLAY OUTSIDE AS THE SONG SAYS. LBJ GAVE US AN EXTENSIVE TOUR OF THE RANGE LEADING IN HIS WHITE LINCOLN CONVERTIBLE

This is my ranch and I do as I damn please

PILLOW PROPPED IN LBJ'S EASY CHAIR BY THE FIREPLACE

THE FORMER PRESIDENT IS MORE RELAXED AND DEFINITELY PAUNCHIER... HE'S WITTY AND WAS IN GOOD HUMOR... HAS A WAY OF LETTING YOU KNOW OF WHO RUNS THE SHOW

OUR VISIT TOOK US TO DALLAS AND THE SPOT WHERE PRES. KENNEDY WAS ASSASSINATED FOR A BRIEF STAY AND THEN WE AMERICAN AIRLINED IT HOME

EDDIE GERMANO TEXAS 6/8/71

Clyde Winslow, retired editorial cartoonist of the Long Beach (Cal.) Press Telegram, Mrs. Winslow, and Elaine Rosen, wife of Hy Rosen of the Albany Times-Union. They're holding the official menu cover for the Saturday Evening Banquet. LBJ is saying, "Wanna' see my scars?", as he points to the word 'Cartoons'.

Loretta and Clarence Allen, retired editorial cartoonist for the Tulsa World & Tribune.

samples of their work of course, but we figure, in most cases, that if the work is good enough to be paid for by a newspaper, then the man is eligible. Half-a-dozen proofs or clippings from the paper can be sent to us. But we tell prospective members not to worry if they don't hear from us for a long time, because our membership committee is spread out all over the U.S. and Canada. There are 5 members on the committee, and the samples have to slowly make their way around to these 5 so they can look over the stuff and vote. In the case of a recent applicant who is a TV editorial cartoonist, and who works on cells, etc., we accepted just his rough sketches of what he intended to do, rather than requiring the cells which were used on TV.

Regular members pay $25 annual dues, and Associate members pay $10. These latter men are either editorial cartoonist members who have retired or members who have gone into other lines of work but who maintain their interest in editorial cartooning.

I'm glad to say that we've been getting a number of young cartoonists who are prospects for becoming real great editorial cartoonists. Ten of them have joined us during the past year. As far as a few other statistics are concerned, for the first time we've passed 150 in membership and we have the distinction that at least 10% of our members are Pulitzer-Prize winners. About 30 of our members are retired, by the way. Four of our members are TV edito-

ILTON Fabaro

The former President and his granddaughter, Lucinda Robb.

Lynda Bird Robb and her youngest daughter. At the left in the photo is Shaw McCutcheon of the Spokane Spokesman Review.

rial (rather than newspaper) cartoonists.

Q: What are some of the advantages of belonging to the AAEC?

A: Well, we put out a regular Newsletter which contains news and photos pertaining to current developments and activities in the field. Currently, I have been editing this publication. Then, as I indicated a few minutes ago, we promote various projects which, hopefully, enlarge the field for editorial cartoonists. Then, as you know, national political figures are very conscious of their image and they have always been anxious to meet with our group. In this way, the cartoonist enlarges his personal knowledge of the figures who are appearing prominently in his daily cartoons. He often thus meets them face-to-face. The annual convention, which we've been talking about today, has been held in recent years in such cities as Washington, D.C., Atlanta, Georgia, Los Angeles, Chicago, London England, Miami Beach, Montreal, New Orleans, Indianapolis, Kansas City, and of course, Austin, Texas this year. Most of our members manage to attend these conventions so that one gets a chance to shop-talk with most all the men in the field in the U.S. and in Canada. ●

TED SHEARER

"I'm sometimes tempted to do some preaching in the strip, but I always catch myself and realize I'm doing a humor strip and not an editorial strip."

QUINCY by TED SHEARER

A little over a year ago, TED SHEARER, resigned from a longtime position as a Television Art Director at Batten, Barton, Durstine & Osborn, one of the major U.S. advertising agencies, to produce the very appealing daily comic strip, 'QUINCY' for KING FEATURES SYNDICATE. He had won five Art Directors' awards in the advertising field, but during several conversations your editor had with Ted early this summer, he revealed the reason he made the shift from Art Director to daily Comic Strip Creator. In addition, he said many interesting things about his struggles in the art and cartoon profession, and delivered some very good advice for those young people anxious to make their way in our business. Bob Dunn, of 'They'll Do It Every Time' fame, has described 'Quincy' as having the same warm appeal as Percy Crosby's 'Skippy'.

Ted, whose widowed mother brought him to the U.S. from his birthplace in Jamaica when he was 19 months old, is a member of a family which has been prominent in the arts, publishing, etc. He and his wife, Phyllis, who is the Executive Director of the Westchester Community Opportunity Program Inc., have a son, John, who is presently a LIFE photographer. John won 23 national photographic awards as a high school student and recently published a book which he wrote and illustrated.

The Shearers' daughter, Kathy, was President of her high school student organization, head of its debating team, and plans to teach. Ted's brother, Ralph, is Production Manager for McCann-Erickson's Jamaica, B.W.I., office, and the publisher of two magazines. The Shearers live in White Plains, New York.

QUINCY

SOMEDAY WE OUGHTA ENTER A TENNIS TOURNAMENT.
SHEARER
IN WHAT EVENT?
MIXED DOUBLES, OF COURSE!
8-2
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Q: I know that you were a television art director at BBD&O, one of the major advertising agencies, for 10 or 15 years. Would you say something about how and why you left Madison Avenue and decided to travel the daily comic strip route?

A: Well—in the first place—I love to draw and I love the business of being an artist. I have little sketch pads with me all the time, and one morning I happened to be drawing on the train on the way in to New York. As it happened, a fellow sitting beside me remarked casually that he liked the picture I was making. Before you know it, we were talking and it developed that he was an artist working for King Features Syndicate and that his name was Bill Gilmartin. I told him that I had sold King Features cartoons for their 'Laff-A-Day' panel which features a different cartoonist's gag each day, and that before my advertising agency days, I had done magazine cartoons for publications such as the Post, Colliers and most of the majors. After that, we found ourselves riding the train regularly together and we became good friends. Then one morning I happened to have a copy of the Amsterdam News with me and I showed Bill the 'Next Door' cartoon panel which I've done for them for a number of years. It appears weekly, by the way.

Well, it seems that he liked it and wanted to take some samples down to King Features to show. He did this and later he brought them back to me and indicated that Sylvan Byck had liked them very much but that King wasn't particularly interested in a panel. At this point I decided that maybe I should try a strip, so I worked up two weeks worth of 'Quincy' and took them in. Fortunately, Sylvan *was* interested in the strip. They kept my samples for two or three weeks, then I was asked to do another two weeks, followed by an additional two weeks, etc. After about the sixth week I was invited in to see Milton Kaplan, the President of King Features. By the time we signed a contract, I had 10 weeks of the strip completed. As far as letting me do what I wanted to, King has been beautiful. Of course, occasionally they have suggested little things that might result in a better gag, etc.

As for why I resigned as an art director at BBD&O, in order to do a daily comic strip—it's just this—in advertising no commercial or ad results from the effort of any one man. There are too many people involved for that to be possible. There's the guy who comes up with a germ of an idea—the writer—the art director—the creative chief—the advertising manager for the client—the client—the client's wife, etc. On the other hand, in the case of 'Quincy', I feel a *total*

QUINCY

THIS SOLDIERING ISN'T MUCH FUN.
YEAH, BUT WE GOTTA STICK IT OUT.
HOW LONG?
AT LEAST TILL BOB HOPE GETS HERE!
4-28
TED SHEARER
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LOOK WHAT THEY SAY ABOUT THE BIG FOUR POWERS.
4-12
DO YOU KNOW WHO THEY ARE?
COURSE I DO!
TED SHEARER
THERE'S THE UNITED STATES, RUSSIA, ENGLAND AND UH... AND UH...OUR LANDLORD.
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responsibility for it six days a week!

Q: For the benefit of our aspiring cartoonist readers, would you tell us how you reacted to life in the advertising world, and now to the routine of a daily comic strip artist?

A: I loved advertising—I'm one of the nuts who really enjoyed it! So many people knock it but I never found it hard to get up to go to work. Each day had a new bag of problems because we were always making new commercials. I loved the quickness of the guys involved in advertising—this really turned me on—and how I enjoyed the gassing sessions with them! In advertising, you're always working with 3 to 5 other people, whereas I call the strip business 'the loneliest job in town.' I was never aware of this difference at BBD&O, and as I'm working on the strip, I sometimes wonder what the guys at the agency are doing at that moment. But after you've been doing a strip for a little while, you get used to the new routine. I just wanted to point out the difference for the benefit of young fellows. One other thing—with all of the pressure that an advertising art director is consistently under at one of the major ad agencies, I don't believe that pressure really equals that which the daily comic strip artist works under, since he has to consistently come up with good ideas.

Q: Would you say something about where you were brought up and about how you got into art and cartooning?

A: I was born in Maypen, Jamaica in the West Indies. When I was 19 months old, my mother brought me to America. My father was dead, I might add. I sold my first drawings when I was in high school—DeWitt Clinton High in New York City. They were etchings by the way. At this time I was concerned entirely with serious art and hadn't gotten into the humorous side of things as yet. I had a great art teacher—Joe Hauser—and I owe this man so much. He spent a lot of extra time, outside of class, with me and with four or five others who had indicated a strong interest in becoming artists. He went out on sketching trips with us on Saturday mornings and we worked for the high school magazine, 'The Magpie' and the school newspaper. All of the five artists, incidentally, have done reasonably well in art. We were in different age brackets but there was a great competition among us to do the cover for the magazine, etc. All of this was beautiful training for later on.

Q: I've understood that you won quite a few honors in high school —isn't that right?

A: Well, I did win about five medals and a couple of scholarships—one for the most deserving senior. An account was opened up for me at an art store in New York, in the amount of 6 or 7 hundred dollars, and I was thus able to draw on it for all my art materials. And I won a scholarship to the Art Students League. I worked at a variety of jobs during the day and went to school at night. I packed perfume bottles at one place, delivered packages, worked as a gallery boy at the Downtown Gallery where I hung pictures, cleaned the gallery up, delivered paintings, etc., and I was a bus boy at S.H. Kress on Fifth Avenue.

At this latter place I got quite a morale booster when the manager of the cafeteria, who saw that I was always drawing, suggested that the store give me a little exhibit. I brought in some drawings and they were put on display in a little area which was available for this sort of thing. When I was picking up dishes, I'd notice people stopping to look at my drawings and you can imagine how good that made me feel. I guess when I was about 15 I sold my first cartoon to the Amsterdam News, and I've been doing one for them ever since. By the way, I began to get involved with cartooning because of the late, great E. Simms Campbell who was way up on top at that time. I heard about, and then saw his sultan cartoons in Esquire and immediately became inspired. I found out where he was living, got a whole lot of my drawings together, and just went up and rang his bell. His wife, who was a gorgeous woman, was very gracious to me. She said she knew that he would see me—although he was a little busy at the moment—and asked me to write him a note for an appointment. Then a week or so later I got a card from him telling me when to come—and this was the beginning of a beautiful relationship. He not only taught me some of the ins-and-outs of the cartoon business but *gave* me a number

of things—knowing that my mother and I weren't too well off. I recall a drawing light, and even a dog on one occasion!

After I started doing things for The Amsterdam News, I also began to sell cartoons on the regular Wednesday magazine rounds, and I continued this for a number of years. In addition, I did children's books for Western Printing, Simon & Schuster and others, and I went to work for a studio which was producing animated training films. I became an inbetweener there, working over a light box. Eventually I approached a major advertising agency, hoping to get some free-lance work, and I was treated very badly there. When I gave my name, in arranging an appointment on the phone, I suppose they figured that 'Shearer' could be Irish. But when I showed up for the meeting and the receptionist saw me, she went into an inner office and made me sit out in the reception room for an hour. When I finally did get in to see my man, he went through my portfolio in about three seconds and then said, "If there's anything, we'll let you know."

Q: You've said that there have been many, deep, scarring hurts that you've experienced which you can never forget. Do you recall another example?

A: Well, at one point I started to sell some drawings to a leading religious magazine in Chicago. I had submitted some cartoons to them by mail and they replied that they liked my art work but didn't buy gag cartoons. But it seems they were starting a teenage page, and they sent me six questions which had been submitted by teenagers and which were going to be answered in the next six issues of the magazine. They invited me to make a drawing a month to illustrate each question. One day, as things were going along beautifully, I got a wire from them telling me to keep a

A casein drawing of an old fisherman who passed by Ted out near Montauk, Long Island. Done from memory.

QUINCY

certain date open for a get-acquainted evening for the various contributors which was going to be held in New York City. I remember that my wife and I worried over the big decision as to whether I should go to the function since I knew the magazine people weren't aware that I was black. I finally decided to go to the hotel that evening, and though the magazine people were very polite on the surface, I could easily tell from the subtle changes of expression on their faces that my being black had jolted them. As soon as they went back to Chicago, the picture changed and I was told that the teenage project was being phased out—although I had previously been told that they planned to continue it for another year.

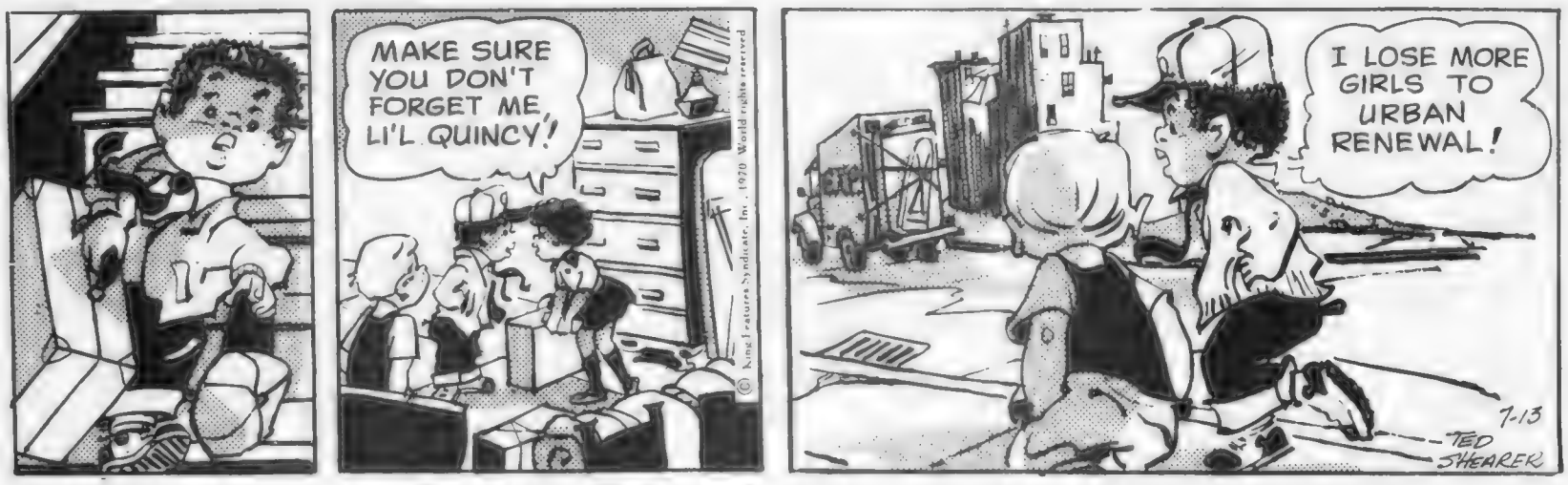
People ask me, "How do you find doing a black strip where yours is the only black strip on the page?" I'm sometimes tempted to do some preaching in the strip, because I've been hurt so many times—being a so-called 'Black American', but I always have to catch myself and realize I'm doing a humor strip and not an editorial strip. It goes back to the time I was in the army—a segregated army—and later on I can remember so many bitter things which have happened to my kids—my brother—the hurt which a lot of people aren't aware of—even when they're dealing it out. For instance, one time my brother gave his daughter a beautiful leather coat and, several days afterwards, she came home crying, "Daddy, this isn't a real leather coat!" He questioned her and she tearfully said, "Well somebody told me that nigger kids don't have real leather coats!"

You see, in the strip, I'm working with a 9 or 10-year-old black child and no person wants a 9-year-old telling him what to do. It just doesn't make sense.

Q: How do you manage to get some kind of a message across without the editorializing which you're determined to avoid?

A: Well, I try to place this 9-year-old, and the other characters, in an environment in which readers can see the conditions under which these individuals live. In other words, by including authentic background drawings, I'm making it possible for the reader to come to his *own* conclusions. I don't want to turn my readers off by becoming preachy, because we have so many sensitive people on both sides at this point. Quincy's lecturing people would be the fastest way to stir things up. My first idea is to get people to like Quincy, to get them involved with the character, and then they can see

QUINCY


MAKE SURE YOU DON'T FORGET ME, LI'L QUINCY!
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I LOSE MORE GIRLS TO URBAN RENEWAL!
7-13
TED SHEARER

for themselves, the broken-down home, the torn sneakers, etc. Then perhaps readers will say, "Gee, maybe we can help!" Or even the poor white can say, "Gee, I went through this same thing myself!"

Q: Do you do your own gags?

A: Nearly all of them because of the sort of thing the strip is. I've bought a few but not many. In doing the strip, it's like I'm going down an avenue which isn't too wide—because I have the red neck on one side and on the other the hard-core black militant. But this avenue *is* wide enough for me to move down the road comfortably at this point.

Q: How do you go about producing the daily gags?

A: Well, I write down every little thing that happens throughout the day that I think I can make a gag out of. When any person says something that may start the germ of an idea, I'll write it down—and I have these little notes all over. And I work on gags in the morning when I'm fresh. I do a lot of strips where Quincy talks with the audience, by the way. He's a very poor, little black kid who lives in the ghetto with his grandmother and, in one strip, he wakes up, turns to the reader and says, "Every morning I have a major decision to make—should I put on my blue sneakers with the hole in the toe or my white sneakers without the laces?"

Q: I believe you've said that a couple of things operated in your behalf to make your entry into the strip field a little smoother than it might have been under other circumstances, haven't you?

A: Yes—for one thing, I'd been doing cartoons for the Amsterdam News ever since I sold my first cartoon to them when I was 15. And then during my 15 years at BBD&O, I *did* manage to learn the 'do's and don'ts'. And I've had a little advantage in working up ideas, since one of the functions of an art director, such as I was in the creative group, is to come up with *visual* ideas for commercials—often in a very great hurry. I've often been in the position where the account executive handling a major account such as DuPont, Schaefer Beer, Armstrong Cork or Betty Crocker, is suddenly standing in my door at the agency, at 2 or 3 o'clock, saying, "Look, we have to show *something* to the creative director by 5! The client will be in the office tomorrow at 11!" And during those 2 or 3 hours I've often had to come up with something that could stand up against what other agencies

"I love to draw and I love the business of being an artist!"

UTTER DEJECTION, a scratchboard drawing by Ted Shearer.

were doing. And, as your readers can see, a constant diet of this sort of thing is the greatest training in the world for doing a comic strip. We called it 'working under the gun'. Speaking of BBD&O (Batten, Barton, Durstine & Osborn), my experience with them was just the opposite of that at another major ad agency which I told you about earlier. At BBD&O I met a delightful guy, Larry Berger, who invited me into his office for a half-hour before he even looked at my things. This was 15 or more years ago when I approached them, looking for work. You can imagine how much I appreciated his offering me a job a little later, when I tell you of an experience I had just at that time. My wife and I had a couple of kids and we wanted to buy a house. When I went to the bank to talk to the loan manager, I almost fell off my seat when he looked at me and said, "We don't issue loans to artists, writers, and tap dancers!"

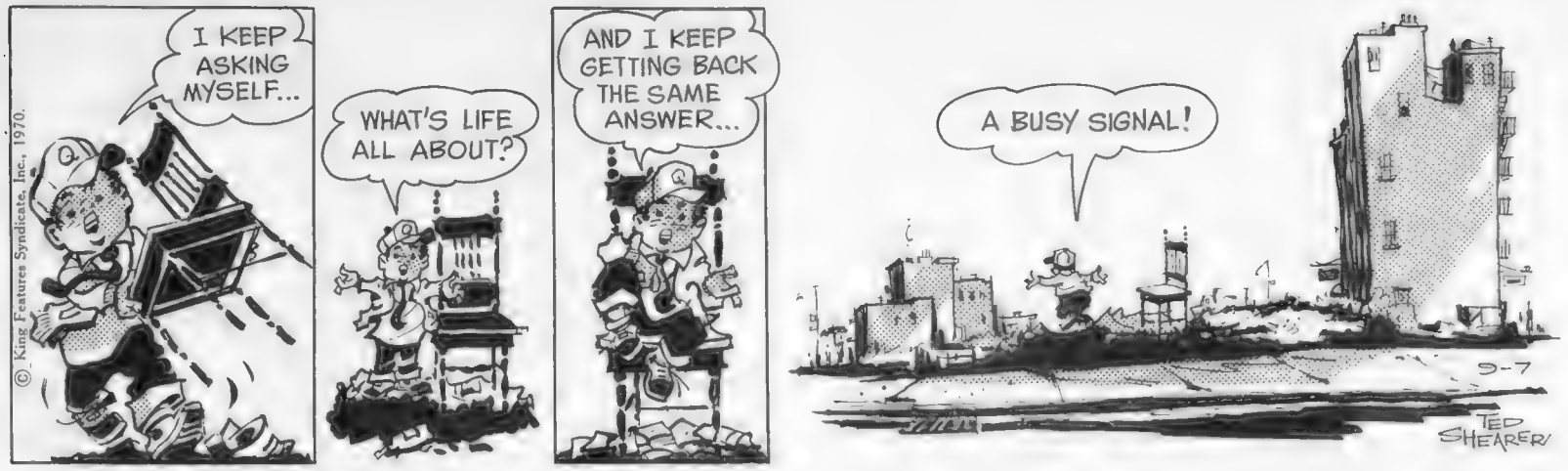
Q: Would you say something about the materials you use?

A: I sketch out what I'm going to do in a strip very roughly on a layout pad—just for the spacing and placement of the different elements in the strip. Often I then go right to the 2-ply kid-finish Strathmore on which I do the finished strip. Occasionally I may put this thin layout sheet over a light box to transfer it to the Strathmore but, often as not, I'll start working in pencil on the Strathmore, after I've made the preliminary sketches on layout paper, without bothering with the light box. After the penciling is done, I send the strips out to have the well-known Ben Oda do the lettering. Following this I ink in the drawings and indicate, with a blue wash, the places where the syndicate will later add zipatone. For penciling I use an 'H' pencil—if you don't press too hard, it will come up easily, if necessary, with an Eberhard Faber 'Rubkleen' eraser. I avoid using a kneaded eraser which seems to pull up the blacks—and, as a result, they aren't as juicy as I'd like. I use a Winsor & Newton #1 brush for my inking, and the only time I might use a pen would be if I had to bring a broken line together, or something like that. Incidentally, I use a pen only after my blue wash is down because if the pen line goes down first, and the blue is put on top of it, the ink runs. But with a brush this won't happen. And, like most of the other comic strip artists, I find that an electric eraser is very useful.

Q: You've done quite a bit of teaching in our field, haven't you?

A: Yes—I'm vitally interested in all sorts of art and painting. In order to keep going as a freelance cartoonist some years ago, I began to teach at the YWCA. A woman who was a director at the Y learned that I was

QUINCY


I KEEP ASKING MYSELF...
WHAT'S LIFE ALL ABOUT?
AND I KEEP GETTING BACK THE SAME ANSWER...
A BUSY SIGNAL!
© King Features Syndicate, Inc., 1970.
9-7
TED SHEARER

making some mobiles in my apartment and wanted me to teach the girls. I had them working in paper mache, candle wax, etc., and things went so well that I got a call from the YMCA, wondering if I couldn't do the same over there. Then I started teaching adult classes which gave me enough money to put bread on the table—so that I could run around during the day, doing my freelance work. One night when I was teaching one of these adult classes, a guard from Riker's Island asked me if I'd like to start a class for the inmates at the penetentiary. He said they'd really enjoy it. I taught there twice a week for about three months but finally gave it up because it was too depressing and I saw so much injustice.

Q: For the benefit of our younger readers, what do you consider the most important elements in an artist's success?

A: One of the things that is really needed for success is out-and-out hard work. The greatest talent in the world, without application and diligent work, will be lost. The guy who gets up early and works at his craft is the guy who makes it. You must

QUINCY

I THOUGHT THEY SAID THIS CAMP WAS INTEGRATED.. I DON'T SEE ANY GIRLS..!
7-15
TED SHEARER
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Painting in color titled 'YESTERDAY'.

have the ability, after you've been told that your work is wrong, to start all over again. Let's say you're orbiting in an area where you think what you're doing is great. You say to yourself, "I'm really with it—I've got it down pat!" You walk in to your client and exclaim, "Gee, look what I did!" And the guy says, "This is *lousy*—you should have done it this way and that way, etc." And he goes on for half-an-hour telling you all the things you *should* have done which would have made your art work better. At that point you're ready to say, "The hell with it!" But the guy who is able to absorb all this and then go back to his board and start all over again, is the guy who makes it. All of those who've made it have paid their dues—they've had the tenacity, the stick-to-it-iveness. You keep pounding away—finally a guy says, "I'll buy this" because he can't get rid of you. Then you're in. I remember I tried to sell when it wasn't popular to be using negroes. All of a sudden, a gal at the Ladies Home Journal bought a drawing of mine. I will never forget that day—from that time on I was so highly motivated that I could have accepted a thousand rejections in my stride. Then the humor editor of 'This Week' bought something of mine and I sold a little book to Friendship Press. After you're knocked down, come back again with another whole set of drawings—that's my advice to young people. The people who 'bomb out' (as my son says) are the people who make one grand effort, and if it doesn't work, they say, "Well, I tried it—I guess I'll tackle some other line."

As for myself, I love art and have been involved in it since I was 15—I

QUINCY

WONDER WHY WE DON'T HAVE MORE THAN TEN FINGERS!
'CAUSE THAT'S THE WAY GOD WANTED IT..!
AND HOW COME WE DON'T HAVE MORE THAN TWO FEET...!
TED SHEARER
GOD PROBABLY KNOWS HOW EXPENSIVE SHOES ARE!
N
9-1
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never seem to get enough of it. I get a charge out of going to galleries and being with artists, and am supercharged with the idea of drawing and painting. I would be an artist even if I could just barely scratch out a living.

Let's say a young person, 15 or 16, who's talented, wants to get into the art field eventually. He or she should really begin to work at this age—getting involved in high school art shows, high school competitions, going around with other people who are interested in art, working on local magazines—in other words, getting ready. Then when he, or she, reaches 19 or 20, he's almost ready to go into the business world. At this age a company can hire him at a low salary but the youngster is *in.* No one is going to teach you and pay you at the same time. A lot of major studios pay young people very small salaries to get them started. By the time the kids are 25 they're really on their way—they've gotten a number of raises, etc.

But if the aspiring cartoonist waits till he's older to get going, then things will be more difficult because he's probably married, with a couple of kids, and a studio will be obliged to pay him more money. And, as I said a moment ago, they won't pay you, *and* teach you, at the same time.

QUINCY

POOR PUDDLE. PRETTY SOON THE SUN'S GONNA DRY YOU UP.
HEY, SUN...
11-23
...WHY DON'T YOU PICK ON SOMETHING YOUR OWN SIZE?
TED SHEARER
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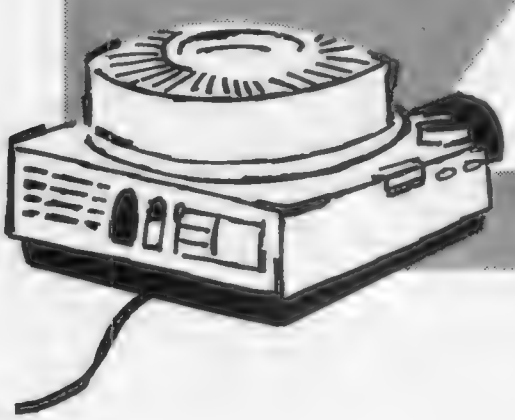
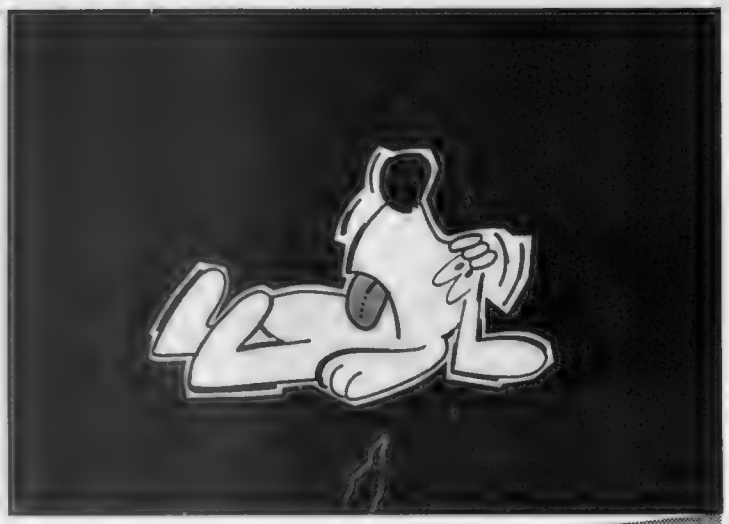
Audio/Visual Films & Slide Presentations





JIM RUTH

"There's no reason a presentation can't be funny, as long as the information in it is correct."

CARTOONIST PROfiles Photographer JIM RUTH, who is Audio/Visual Art Director at the BANKERS TRUST COMPANY in New York City tells how cartoonists can fit into this mushrooming art field, in the following article. In addition to being a specialist in Audio/Visuals, Jim has been a comic book writer of stories featuring Archie, Dagwood and Blondie, Nancy and Sluggo, and others.

Directing a recording session with Jim Sotos, of Sotos Productions, N.Y.C.

by JIM RUTH

A growing field in which a cartoonist can function today is the field of audio/visual films and slide presentations. Most large companies have a need for this type of work with sales promotions and training taking the largest part.

If you work in this area your work generally will not be seen by the public, it's usually not signed, most of your friends won't know what you do and you won't become a world renowned celebrity in the art field. But if you have a small enough ego, are versatile in your skills and like to get paid regularly, it's not bad.

I do what I've begun to describe here for Bankers Trust Company in New York City.

During more stable economic times companies have a fairly large turnover of personnel, particularly among their clerical staff, so techniques have to be developed to train people fast and well to do these jobs. Audio Visual is one of the techniques used.

There is no set pattern for how you do an audio visual presentation. It depends mostly on what skills you bring to the job. Because I had been a comic book writer (Archie, Dagwood and Blondie, Nancy and Sluggo, and others) I find writing a continuity story line and inventing characters to tell the story the best way for me to do it.

Now for those of you who one day might find yourself doing this type of work, either for a company directly or on a free lance basis, allow me to explain how audio/visual presentations can be and are used in organizational life. I see my work as serving two purposes. One to convey information or attitudes in a simple, clear and palatable manner, and two, to make other people look good. Figure that a man might have been doing a study or working on a program for months. There comes a time when he either has to sell his ideas to management or promote his idea to a particular audience. A good presentation will never 'sell' a bad idea, but a bad presentation has killed many a good idea. If you help this man sell his idea, you've made a friend. But if you take the approach that your creative genius has saved this poor "boob" from making a fool of himself, you may have succeeded in selling the program, but made an enemy in the bargain. Since repeat business is what keeps us all working, it's important to understand and appreciate all the efforts that go into a job, not just your own.

Usually I work with a subject-matter expert who will explain a subject to me. It might be about stocks and bonds, stock transfer, or even subjects like anxiety or motivation. Most of these subjects are fairly complicated. Once I have an understanding of them, I write and draw a story board. It helps if you can write and draw it yourself, this way you avoid the normal conflicts between the writer and the artist. (If I'm doing a presentation in photographs, I also avoid conflicts by doing my own photography.)

Of course as the writer, I never

First Day on the Job

1 "I've got to be cool . . . I've got to act confident. But how do you act confident?"

2 "I know. Show a lot of teeth. People who show their teeth are confident."

3 "Gee, it works. I feel more confident already."

4 "But I don't want to appear overconfident ... Besides my mouth hurts from trying to hold that silly smile."

5 "I know, I'll give them the slight smile of confidence . . . "

6 "And if anyone asks me anything I'll just smile knowingly!"

give myself anything impossible to draw. I keep the art very simple. A film drawing should have a sense of immediacy since it may be on the screen for just a few seconds or less. When a story board is completed it has to be checked by the people who know the subject best to make sure all the information contained in it is correct.

After the story board is okayed, I do the cartoon illustrations which will be photographed on a copy stand and made into 35 mm slides. I draw the figures on white ledger paper, ink them with a flair pen, then I color them with magic markers, cut out the figures with a scissors or knife and paste them loosely on color aid paper. Sometimes I use the cut out figures and place them over a photographic background and then photograph them.

Since the ratio of a slide is always 2 to 3, it doesn't matter what size you work as long as it is in that ratio. I find it comfortable to work 8″ by 12″. Another thing I always tell people who are going to be doing slides is *Never* make vertical slides. Most screens are made for a horizontal format and if you use verticals a time will come when part of your picture will be on the ceiling and part on the floor, or at least all of it won't be on the screen. Believe me, I know, I've done it.

When I record a presentation, I always use professional narrators. Usually I select a narrator before I develop the script. I find it helps me to write the script with a particular voice in mind.

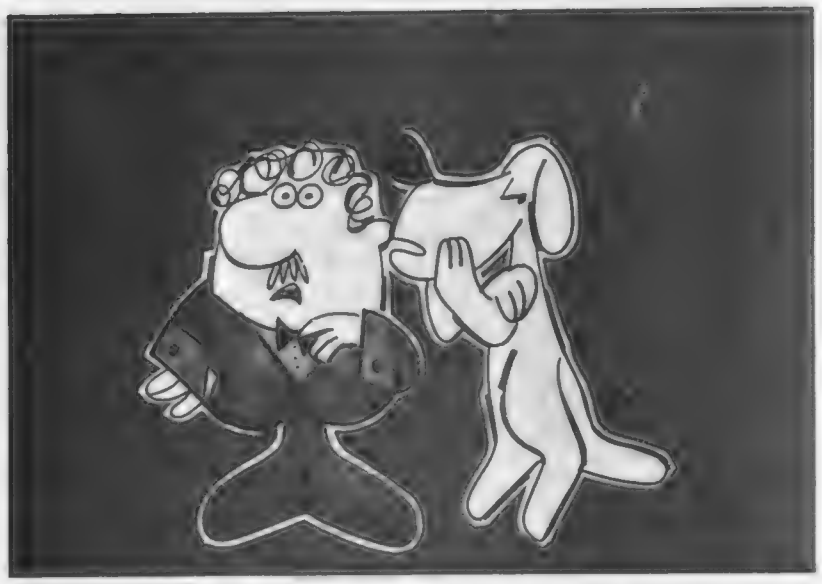
I pretty much know how I want the recording to sound but its not a good idea to lock yourself into a preconceived notion. Sometimes at a recording session you might get an idea to change something, not the information, of course, but an inflection, or a gag, so you try it. If it works, you leave it in. It's important to leave yourself that kind of flexibility in the script.

We also use plenty of music on the sound track.

There are many ingredients in a presentation of this sort, from script to taping, but I think the most important is a sense of timing that you only develop by experience—that is knowing how long to leave a picture on the screen, making your point, then getting off it, etc.

Not all the presentations I'm involved with are cartoons, although most are. At the auto show this year, we did one with just photos of a pretty girl, promoting auto loans and BankAmericard and photographed with various lenses including multiple image shots. This was shown in rear projection using two carousel projectors, a dissolve unit and a tape recorder with the photos synchronized to a wild sound track of a kazoo band. The purpose of the presentation was to attract people to our booth. It did.

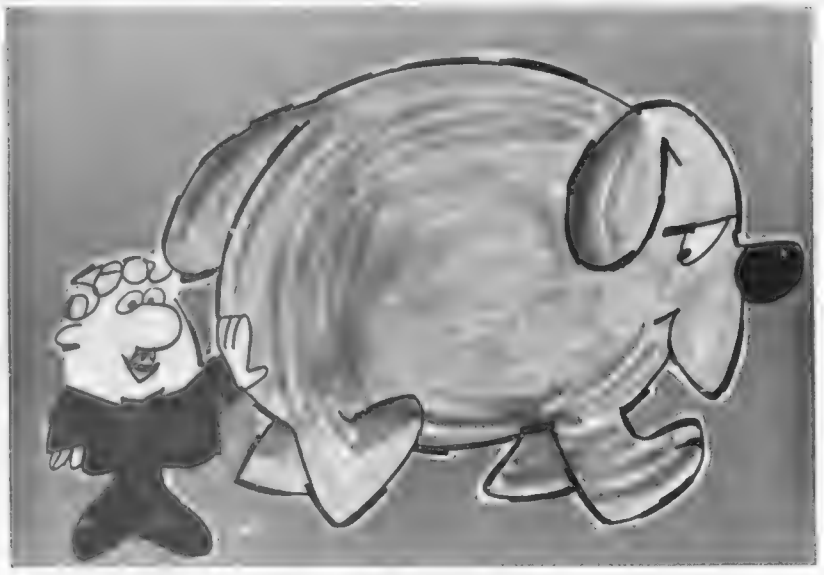
A very successful cartoon presentation that I did was shown at a convention in Miami. It told Bankers what was wrong with their marketing efforts. Most of the statements were the result of a survey conducted among bank customers. Some of the



1 "Stock The Wonder Dog" makes a point.

2 A Stockholder, holding his Stock.

3 'James Stock' drops what he's doing to help a customer.



4 From 'Stock The Wonder Dog'.

statements were pretty strong and I believe it was the fact that they were illustrated in cartoon form that helped get these ideas across. You can make statements through cartoons that you might hesitate to make in any other medium. They must have liked it because about fifty banks across the country purchased this presentation to show to their people back home. In a case like this the slide tape show was converted to a filmstrip. The only problem here is that film strip is a 3 by 4 ratio while slides are 2 by 3, but if you don't draw close to the right or left margins it can easily be converted without losing any of the picture.

In the area of training, I use a very light approach with a lot of gags. There's no reason a presentation can't be funny and entertaining as long as the information it contains is correct. One of my training shows had a cartoon character explaining what it feels like to be new on the job. The idea was to make fun of one's anxiety to help relieve that anxiety. For a training class I invented a character named "James Stock" to explain how a transfer agent works. "Stock the Wonder Dog" was used to explain how stock is transferred. In this one everything that would happen to the real stock happens to "Stock". It's graphically more interesting than seeing a piece of paper move about and yet all the information was conveyed.

I don't believe that the cartoon approach to training or other types of presentations is the only way to do them. There are some people who think cartoons are unsophisticated and only for low level audiences. Naturally, I don't believe this either. I rather think a lot of complex things can be done in cartoon form for all level audiences. After all, at a time when the greatest educator in America might well be a Big Bird who hangs around street corners, who's to say what is sophisticated?

Proves That Policemen Are People!

A funny new comic strip from NEA is dedicated to the proposition that all cops are human beings. They have private lives, families and problems just like anyone else. Patrolmen Beebe and Frisk, Detective Hazard, Sergeant Blotter and Chief Middleman are about the funniest cops you'll ever find. THE BADGE GUYS started August 30, drawn by Chuck Bowen and written by Ted Schwarz. **If you have a new idea for comics, you're invited to send it to Tom Peoples, Comic Art Director, Newspaper Enterprise Association, 1200 W. Third St., Cleveland, Ohio 44113.**

NEA

Mac Miller, Roy Crane, Dik Browne, Al Smith, and Hal Foster holding 5ft.4in. sheet containing self-caricatures of 400 famous cartoonists. Available for $ 2 check to Natl. Cartoonists Society, c/o Dick Ericson, Roxbury, Conn. 06783. (See 'Sound Off' column this issue.)

HANK KETCHAM, famed creator of DENNIS THE MENACE, recently wrote CARTOONIST PROfiles, from his home in Geneva, Switzerland, about a six-day visit he has just made to units of the U.S. Sixth Fleet in the Mediterranean to gather background material for the popular new strip HALF HITCH which he created for King Features Syndicate. Hank mentioned that Admiral Elmo Zumwalt, the Chief of Naval Operations, told him that, "the entire Sixth Fleet is at your disposal." Ketcham wrote that the experience was a fantastic one and certainly supplied the necessary indoctrination needed for the special background he has selected for humor. Along with his account of the Navy visit, we're including some of the sketches Hank made in his effort to caricature the humor and personality of the "new Navy".

As many of you know, Ketcham comes from a Navy family and was himself a Chief Petty Officer during World War II.

Hank Ketcham & Admiral Elmo Zumwalt, Chief of Naval Operations

ZAWIKI'S FRIEND DOESN'T HAVE A DATE, DORIS. DO YOU WANT TO JOIN US?
GEE, IS HE TALL, DARK AND HANDSOME?
6-28
TELEPHONE
WILL YOU SETTLE FOR ONE OUT OF THREE?

REPORT OF SIX DAY VISIT TO UNITS OF 6th FLEET

by HANK KETCHAM

Itinerary:

Met at Nice airport by Navy pilots and two planes. (C-1-A, a two engine piston aircraft used to haul supplies, mail and personnel to various carriers). 3 hr flight to USS Forrestal steaming south of Sicily.

Second day was transferred by helicopter (they call them helos) to the fantail of the Destroyer USS Sellers. I was dropped to the deck on a steel cable with a "horsecollar" rig around my arms. Complete tour of ship, lunch with the Chiefs (southern fried chicken) then back up into the helo and back to the CVA-59.

Appeared for 30 min on ship's closed circuit TV, drawing and chatting. Mobbed by sailors for extra drawings and autographs. They know HH from hometown papers (some had copies of paperback book) and they all knew DTM.

Flown off Forrestal on C1A for 3 hr flight across Sardinia to Naval Air Facility, Naples. Helo awaiting to flip me across bay to Gaita where the USS Springfield was riding her anchor. This is the Flagship of the 6th Fleet. Lunch with Admiral Kidd then a complete briefing by the officers. Back into chopper to Naples then onto Charlie One Alpha for 2 hr flight west to the USS Intrepid.

Another tv interview plus tour from stem to stern and chow in all divisions, including the Admiral's quarters. I had every door opened and miles of red carpet. A VIP treatment if ever there was one. We dropped the hook Saturday morning in Cannes and I was first ashore in the Admiral's barge. The only way to fly.

Hank Ketcham wants us to be sure and mention that Dick Hodgins, Jr. is an important member of the 'Half Hitch' crew—like Hank's Executive Officer.

Half Hitch

POOPSY, MEET BOS'N'S MATE BUCKLE
JUST CALL ME SWASH!
Glad to meet you, SWISH.. any friend of--
THAT'S SWASH! YOU FEATHERED NINCOMPOOP!
For a BOS'N'S MATE he seems a little INSECURE!

Ketcham being lowered by collar onto the fantail of the destroyer, USS Sellers.

Accumulating information and recording impressions:

I took several rolls of black & white photos and was for the most part accompanied by a photographer's mate who was also shooting at my direction. I maintained a daily log, recording impressions and experiences. And, of course, I asked many questions and interviewed many crew members. I was supplied with copies of ships newspapers and a cruise book.

Impressions, observations and suggestions:

Below decks there is music galore. On the big ships, there are usually two radio channels (one for rock music and the other for easy listening). Everyone, or so it seems, has his stereo record or tape unit in his office or quarters. There is also a ship's tv circuit which shows movies (rather current ones) and another monitor which records (and tapes) every launch and recovery. So men below can witness the action on the flight

A FEW RANDOM TYPES

All sketches with this story by Hank Ketcham

Sketches of crew members by Hank Ketcham.

deck.

Incidentally, there are also regular disc jockeys handling the music shows throughout the day. Often these entertainment facilities operate around the clock to enable men to see and hear as they come off watch. In stateside ports, the ships tv system receives local commercial programming.

At sea (and in port) the Navy is DRY. No alcohol available and is strictly not permitted. Although there is a hint that some brave souls have a small supply of "fuel" stashed away.

The overhead (ceilings) are a maze of pipes, air ducts, steel supports, wires, valves. All exposed, of course, for easy access for repair and maintenance.

Men are always banging their heads on these things and barking their shins on the doorways between partitions. You must step up about one foot when passing through. You feel as though you were running the low hurdles.

The ladders (steps) are very steep and there is an overhead hand grip at the bottom to prevent falling.

Fire fighting equipment and telephones in sight everywhere.

"Officer's Country" is always so labeled and is out of bounds for all enlisted personnel except when on a specific assignment.

I saw a number of men jogging (for exercise) through the hangar deck (where all aircraft is parked awaiting repair).

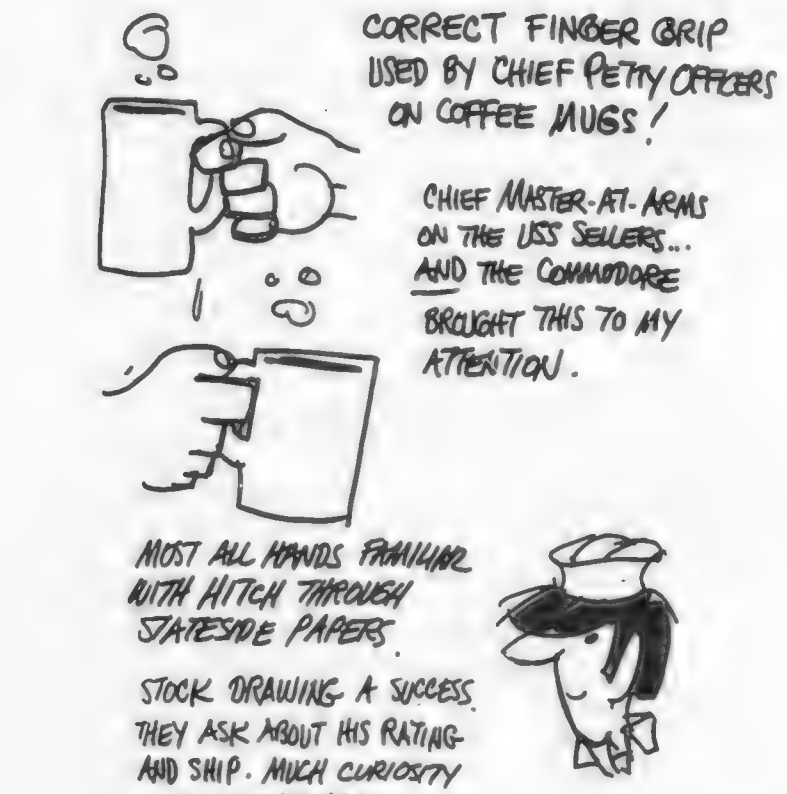
The Engineering men used to be called the "Black Gang." Today these men who work in the engine rooms and boilers are called "Snipes". Men attached to an air group are called "Airdales".

Many of the crew on large ships rarely see light of day and, unfortunately, many do not understand the mission nor even where their ship is located at sea.

Men normally do not do their own laundry. There is the Ship's Laundry and Cleaning shop. And all the usual confusion and foul ups.

The Chief's Mess usually serves the best chow. They pay extra for the

KNITTED WATCH CAPS ARE OFTEN WORN ON SHIP - (WORKING)
CUT SHIRTS LOW TO SHOW SKINNY SHIRT BENEATH
MASTER-AT-ARMS BADGE IS OFTEN MOUNTED ON BLACK LEATHER AND CLIPPED TO SHIRT,
GOOD ACCENT... ANOTHER NEEDED BLACK.
BINOCS: ROUGHLY THIS SHAPE


CORRECT FINGER GRIP USED BY CHIEF PETTY OFFICERS ON COFFEE MUGS!
CHIEF MASTER-AT-ARMS ON THE USS SELLERS... AND THE COMMODORE BROUGHT THIS TO MY ATTENTION.
MOST ALL HANDS FAMILIAR WITH HITCH THROUGH STATESIDE PAPERS.
STOCK DRAWING A SUCCESS. THEY ASK ABOUT HIS RATING AND SHIP. MUCH CURIOSITY AND ENTHUSIASM.

best galley hands and control menus at their discretion.

At sea, the Captain is on his bridge (and sleeps in his "sea cabin" close by). The Navigation Officer is also tnere. (Called the "Gator"). And, natch, the quartermaster and helmsmen. (I could imagine Fluke referring to this area as "the Captain's balconey").

The paint brush is still used extensively but, for larger areas, the paint roller system is employed. Chipping is usually done at the shipyard in home port.

"Sweepers man your brooms!" is regularly heard over the p.a. system. Two times a day. The swab (mop) is used at all times, especially below.

Now that we have the necessary input, we should feature Hitch aboard an aircraft carrier on a regular basis. The noise factor is horrendous during operations. The planes, the steam catapults and the catch wires require noise abatement ear sets. In the engine room, of course, the noise is at a frightful level. Lip reading is helpful.

Many men wear wrist watches with heavy leather straps.

Sexy (Playboy) pin-ups plastered in most shops and quarters.

A "Master-at-arms" is a senior petty officer who is designated to maintain discipline within certain areas. He wears a silver badge over his heart, dressed whites and is often called "Sheriff" by the men. Methinks Swash should be wearing a badge.

Hitch could be an expert at "fancy work" with rope and twine, along with an interest and a knack for needlepoint, etc.

Re forthcoming drastic change of uniforms for enlisted men: generally the younger officers and men are much in favor. The older officers and, in particular, the Chief Petty Officers are critical and some outraged that the men will all look like Officers or CPOs. This will take about four years to accomplish, so we have plenty of time to comment. But great grist for our mill! Will have pictures and details soon on the sub-

ject.

"Ship's Stores" stock government items. Mostly uniforms and other official clothing along with rating badges, medals and miscellaneous devices.

"Walk-in" stores are quite like a stateside drugstore and sell musical equipment as well. Records, cassettes, tapes and playback units.

Maintenance most important, consequently there are repair shops all over the ship for most any problem.

A wide variety of headgear. White hats, baseball caps, crash helmets, soft overseas type hats for officers, watch caps (knitted black wool) and often no hats at all.

Refueling and/or replenishment at sea a regular thing. The refueling ship steams alongside about 150 ft away, maintaining exactly same speed. Lines are shot from guns to other ship and heavier lines and huge fuel tubes are extended. The supplies are transported across on pallets. The mail, however, is usually brought aboard by cargo planes. (I can imagine Ding Chow having a special arrangement with the Supply Officer to use one of the huge rubber refueling tubes to pump tomato soup aboard.)

Half Hitch

McGRAW FOUND A PRACTICE TORPEDO..
IS HE SURE IT'S A DUD?
LISTEN, McGRAW.. WE GOTTA BE SURE. TAKE YOUR WRENCH AND BEAT ON IT A FEW TIMES!
© King Features Syndicate Inc., 1971 World rights reserved.
7-5

The ships run on black oil and the aircraft (jets) use JP5 . . . a kerosene type of liquid.

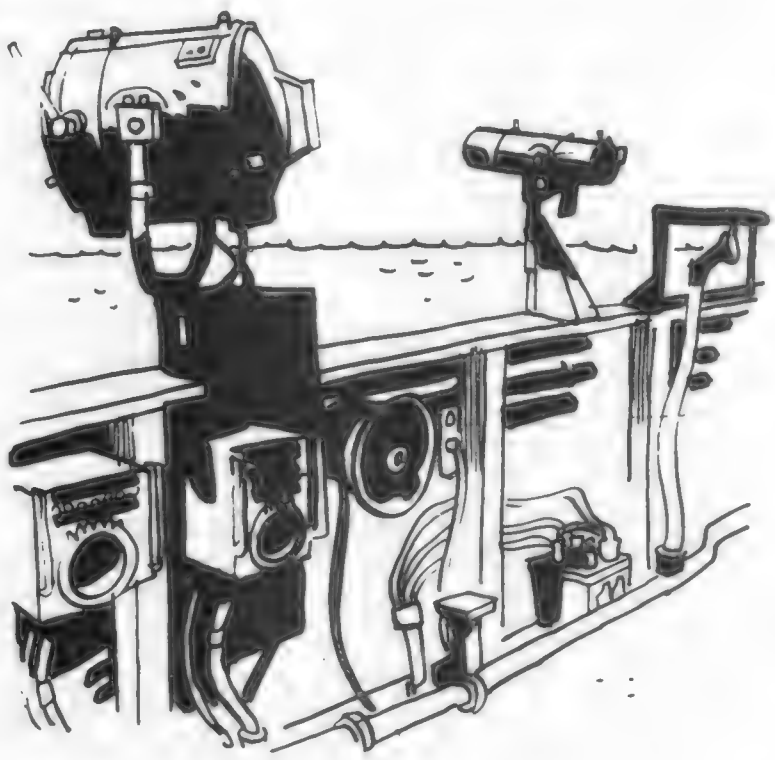
The water evaporation plant, located near the boilers, is an essential piece of operation. Sea water becomes the purest of drinking water.

The "Air Boss" sits in the control tower and is responsible for all launchings and recoveries. The "Flight Deck Officer" is charged with spotting the planes for launch and solving the enormous parking problems during recoveries. The planes all have wings which fold up (or back).

The Forrestal class has almost 5,000 men aboard. The Intrepid can accommodate about 2,500. The designating graphics for the huge Forrestal are CVA 59. It is often referred to as "Building 59".

Sports: basketball on hangar deck along with baseball is popular. They also have weights for the muscle happy men. Checkers, chess and card games are also available. Sometimes there are shotgun competitions off the fantail with clay pigeons. There is a golf practice net on the Forrestal. Incidentally, many of the officers pack their golf clubs aboard and play whenever they can in various foreign ports of call. Boxing matches are also held on the hangar deck on special occasions . . . along with live entertainment from the various talented crew members . . . who also play over the tv circuit now and again. Weather permitting, the skipper will have a "swim call". The ship will come to a complete stop in calm waters, nets and davits are rigged and the men plunge or step down into the cool pool . . . the sea. Only 100 men are allowed at one time and Marine sentries stand by with rifles in case of sharks.

Much used adjective heard was "outstanding" . . . meaning super, fantastic, etc.



Hank Ketcham being interviewed on the Forrestal's TV station.

All meat is purchased in the States while fresh vegetables and fruit is picked up at various ports. Creamed chipped beef is still on many menus at least twice a week.

In the galley the chunks of meat fill huge pots awaiting further treatment, such as being rolled in flour and eggs and sizzled on electric grids . . . then popped into ovens. The mixing bowls contain what looks like an outboard motor.

Bread is baked fresh daily along with rolls, buns and pastries. I watched them build apricot pies. About 3′ x 4′ pans and they ladled the fruit with small shovels!

We were under constant surveillance by the Soviets (we also kept a close watch on them) until we moved further west. This past week was Operation Constellation, a mock war with the French. At first, we were the attackers, then we switched sides and became the defenders. This included submarine units as well.

The bitching is about the same as it has been during the last 100 years, but mostly, lack of communications is apparently the cause for misunderstanding. And this is gradually being remedied. I feel that HITCH can provide a natural outlet as well as a mirror or image builder for the men and the service itself. All hands seemed impressed and pleased that we cared enough to present things in an accurate manner and took the pains to investigate first hand. I am most encouraged and extremely optimistic about the future of HALF HITCH and his funny friends.

Half Hitch

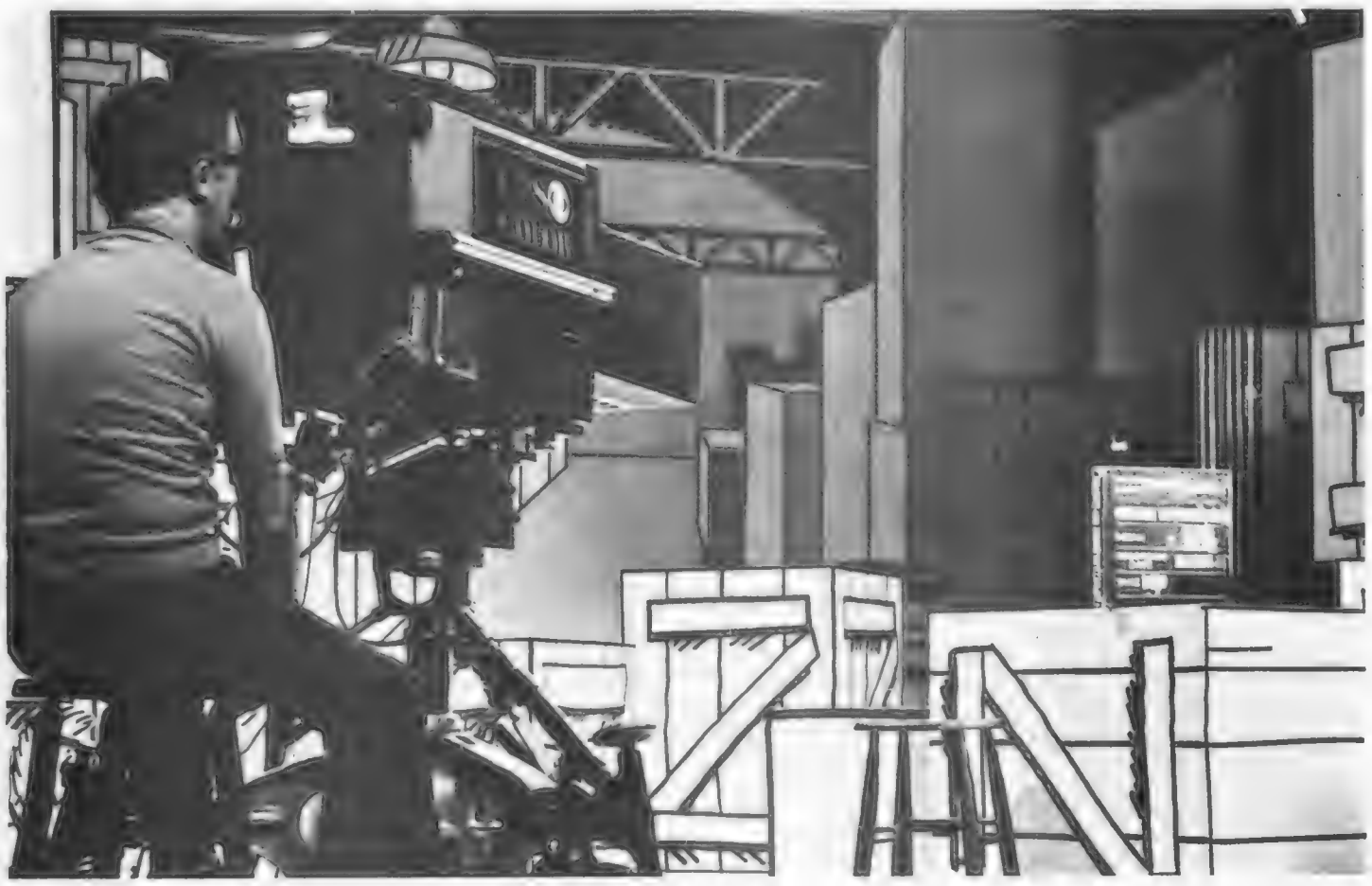
'FUNNY PAPERS'— CBS-TV Network Special

Photos by Jim Ruth

One of the big events of the celebration, now in progress, of the 75th anniversary of newspaper comics took place on July 18, 19 and 20, when an exciting hour-long television special titled FUNNY PAPERS was taped by the CBS-TV network. This program will be aired on the network at a date yet to be announced during the coming television season, and it is considered not only as a special, but as a 'pilot' which, hopefully, may result in a regular series dealing with the 'funny papers'. Your editor, and your photographer, spent a good deal of this period watching the filming at the Ed Sullivan Theater in New York City, and following are some of the comments and the photographs which resulted from this marathon session. The special features a number of sequences dealing with prominent characters in various well-known comic features—such as 'Little Orphan Annie', 'Mary Worth', Terry & The Pirates, Steve Canyon, Beetle Bailey, Major Hoople, Brenda Starr, Bill Mauldin's Willie & Joe, and others.

FUNNY PAPERS stars the beauteous movie queen RAQUEL WELCH, who appears in various sequences as ORPHAN ANNIE, BRENDA STARR, and as THE DRAGON LADY in TERRY. Her co-star is CARROLL O'CONNOR, a regular on the TV program 'All in the Family', who appears as DADDY WARBUCKS, MAJOR HOOPLE and as JOE in WILLIE & JOE. A number of other very competent actors play the variety of characters in the many sequences and they will be noted later on in this story.

FUNNY PAPERS was produced by Sullivan Productions, Inc., in cooperation with The Newspaper



Comics Council. The Executive Producer, with whom we talked, and some of whose comments are included later in this report, is BOB PRECHT, who produced the ED SULLIVAN SHOW, and who is, incidentally, Ed's son-in-law. We found him to be most gracious and helpful, and it was he who opened the doors for us to watch the whole exciting operation. The producer is Joseph Hardy, who has been not only a comics fan himself, but also the director of such Broadway successes as 'You're a Good Man, Charley Brown', The Bob & Ray Show, etc. In addition, Mr. Hardy was a Tony Award winner for his direction of 'Child's Play'. John Moffitt directed the special. There were more than 100 people involved in this production, and some of these will be referred to individually as this report progresses. Suffice it to say that we were greatly impressed with the professional competence, and the efficiency of all of those we came into contact with. Mr. Precht's secretary, Miss Susan Abramson, was enormously cooperative in making lists of casts available to us, and in facilitating our interviewing various key personalities involved. Our thanks to all of them. And the well-known TONI MENDEZ, whose business is the licensing of various newspaper comics characters for merchandising (toys, games, books, etc.), as well as that of representing many cartoonists in the sale of their new features for newspaper syndication, deserves great credit for her part in making FUNNY PAPERS possible. Her services, in helping to arrange contracts between syndicates and the Newspaper Comics Council, and the contract between the Council and Sullivan Productions, were donated without charge.

The money which is being paid by Sullivan Productions to the Newspaper Comics Council, for the right to use the various comic characters in this TV Special, will be used by the Council for further activities promoting this Diamond Jubilee Newspaper Comics Year.

As seen on one of the many monitors in the Ed Sullivan Theater.

In order that the accompanying photos of the 'Little Orphan Annie' sequence will be a little more understandable to you, here is a synopsis of the action which takes place. In the first scene Daddy Warbucks is listening to the TV news and it's all bad—riots, wars, campus unrest—and he's angry at this. He wants the news to be *good* and he thinks that foreign elements are controlling the news media, and that *they* are responsible for the bad news. So Daddy decides to buy the networks and to present only *good* news. The scene then shifts to a bunch of conspirators who are upset that the good news on TV is lifting the morale of the people of the U.S., and they realize this is a bad climate for fomenting revolution. They then decide to kidnap Annie and to use her as a lever to induce Daddy to hand over the networks to them. The plot is foiled when the conspirators demand that Warbucks send them a TV executive in order to make an orderly transfer of power. Daddy sends Punjab. After the networks have been transferred to the conspirators, Punjab tells them that they now have the great privilege of *performing* on TV if they want to. At this point the 'ham' in them becomes overpowering and they break out in song. Punjab quickly tosses a blanket over them and causes them to disappear. He frees Annie, takes her back to Daddy who admits his mistake and now realizes that good news causes a lot of jealousy and divisiveness in the country because people see how well off everybody else is. This upsets the people so he decides not to put *any* news on TV, whereupon Annie says, "*no* news is *good* news". The sequence ends with Daddy saying, "precisely so"—he's succeeded in his mission of bringing good news to the people. We hasten to say that this complicated plot is heavily larded with gags and expert bits of comic business by all the actors involved.

Raquel Welch

Producer Joseph Hardy with Raquel Welch.

Punjab with the conspirators.

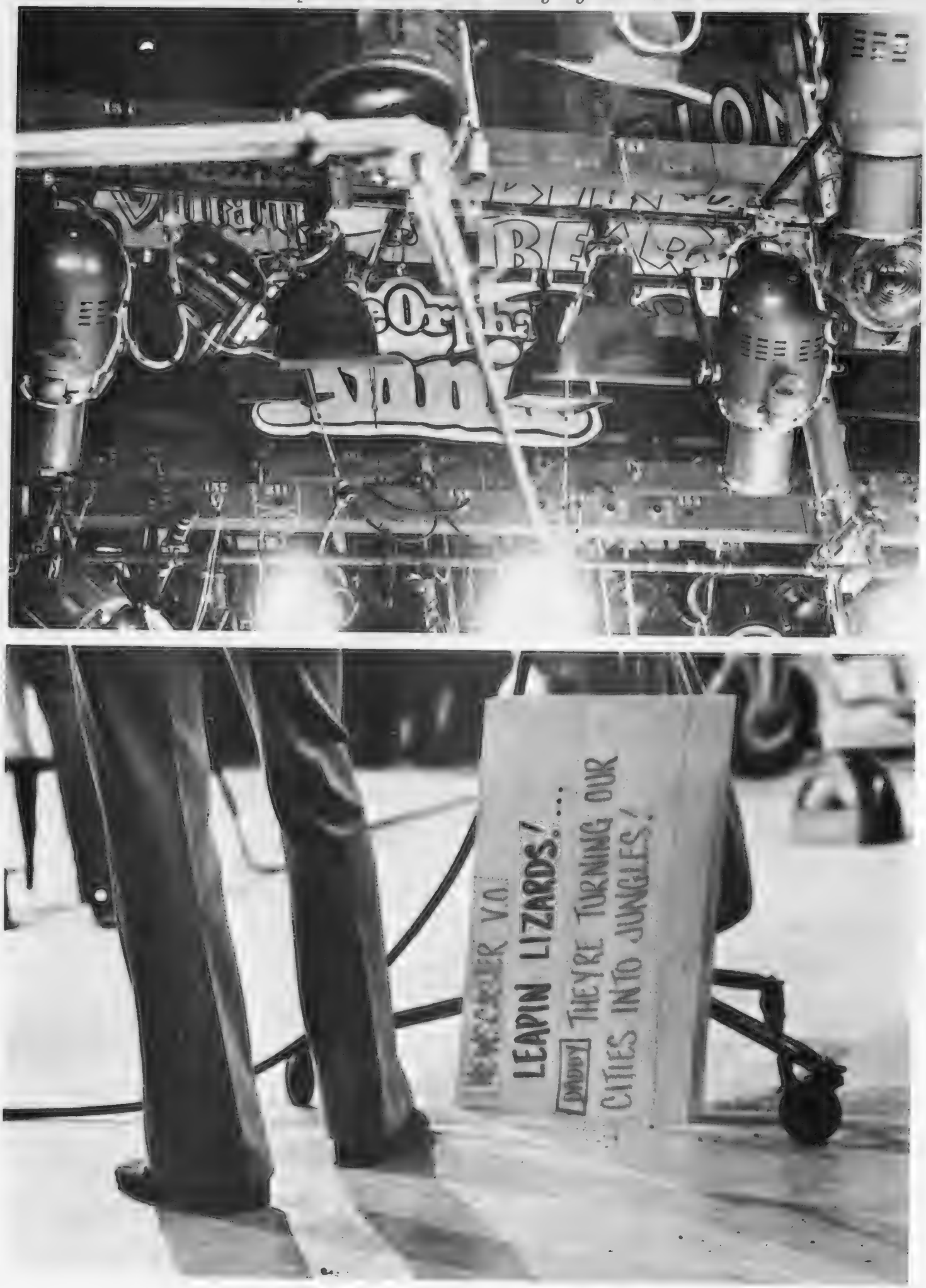
Remak Ramsay (Punjab), David Huffman (Lefty Winger), Paula Kelly (Libby Ration), Bill Hinnant (Igor Beaver), Danny Wells (Low Blow).

Carroll O'Connor (Daddy Warbucks) and Raquel Welch (Annie).

The singing conspirators about to disappear.

Remak Ramsay as Punjab.

All photos with this story by JIM RUTH



As we noted earlier, BOB PRECHT, of SULLIVAN PRODUCTIONS, INC., was the Executive Producer of 'Funny Papers'. Amid all the complications of a special involving more than 100 people, he did manage to sit down with us one afternoon for a few minutes and we had a chance to talk briefly about the production.

Q: You had the initial idea some time ago, didn't you?

A: Yes—about a year-and-a-half ago the idea came to us along with some other ideas for a special. We liked the idea—thought it had merit—researched it—looked into it—and thought that there could be a successful one-shot, and quite possibly a series dealing with the comics and their characters. Following that we discussed the matter with some people on the west coast, because initially we thought it would be a good animation idea. We eventually abandoned that notion and discussed the subject with Joe Hardy, who had had his success with 'Charlie Brown'—with live actors. With that alliance we decided to proceed with the live-action approach. Our first step was to create a visual presentation, so that we could satisfy ourselves, as well as CBS, that there was a show there. After that we needed to get the support of the Newspaper Comics Council because the 'rights' problem was considerable.

Of course there have been TV shows such as 'Hazel' and 'Dennis The Menace', and a number of others in live action in the situation-comedy area but 'Funny Papers' is more of a stylized approach to the subject. It's not really the same as these other more realistic approaches, where they take the character and put it into a totally real environment. But you've gotten a good feeling for this show, since you've been around during the taping and have talked with a number of people connected with it.

Photos by Jim Ruth

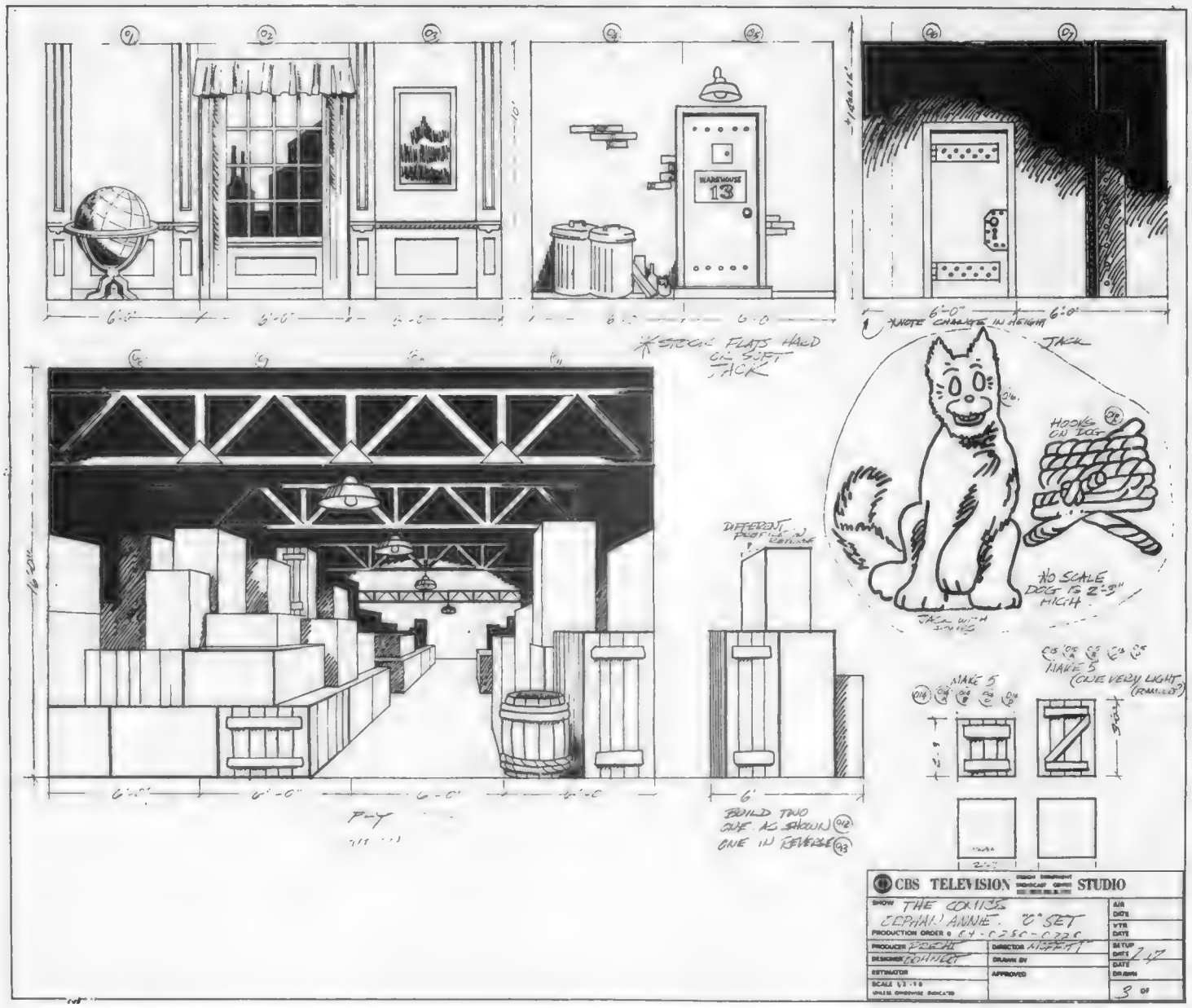
Executive Producer Bob Precht

Set Designer Bill Bohnert.

As we mentioned earlier, the craftsmanship displayed by all those concerned with this TV show was very impressive. In this connection, one of the first specialists we talked to was BILL BOHNERT, the Set Designer for the production. Following are a few of the questions we tossed at him.

Q: I know that you have been the Set Designer for the Ed Sullivan Show for the past 9 or 10 years, but had you any background in the comics before you tackled this special?

A: Well, I've been a comic strip fan—have read them since I was a boy, so I guess I was familiar with most of the ones we were talking



The BOHNERT construction drawings for the 'Little Orphan Annie' sets.

BOHNERT construction drawings for the 'Terry & The Pirates' sets.

about. I also did the presentation which eventually resulted in this special becoming a reality, and for that I did quite a lot of research over the past year. As you well know, a great many anthologies of comic strips are available, and I've gone through a great many of these, as well as through piles of strips as they appeared in the newspapers.

In doing the various sets I haven't attempted to precisely copy the drawing style of each cartoonist—rather I have leaned my own style slightly in the direction of the particular cartoonist. In the case of some of the strips which are drawn a bit more broadly than others, I just broadened my own style slightly. In the case of strips drawn in a more tight and draftsmanlike fashion, I then aimed my drawings a little bit in that direction.

Q: Isn't this one of the largest shows you've ever done, in terms of the number of different sets?

A: Yes, there were well over 30 of them. Three sets for the 'Annie' sequence—for 'Terry' there's the Dragon Lady's throne room set in a cave somewhere in a Himalayan retreat, an interrogation room, a stone wall against which Terry is threatened with execution, a Chinese restaurant, etc.—Copper Calhoun's office in 'Steve Canyon'—Mary Worth's living room—and many others.

Q: Did you have to design these sets rather quickly?

A: Yes—they were done over a period of about a week. In order to save time, I drew the actual construction drawings in final form to begin with, rather than first making sketches and then a second set of finished drawings. The construction drawings were then printed and given to our carpenter shop and to the paint shop. They put the flats together, mounted them and then, at one point, there were 34 painters working at once—because of the volume of the work.

It has been fun doing this show because of the great variety of things to do. In the case of sets for many other shows, the set designer is doing an architectural kind of thing with a T-square and a triangle, but in the case of 'Funny Papers', each set is an individual challenge.

Q: You also function as the Art Director of the show, don't you?

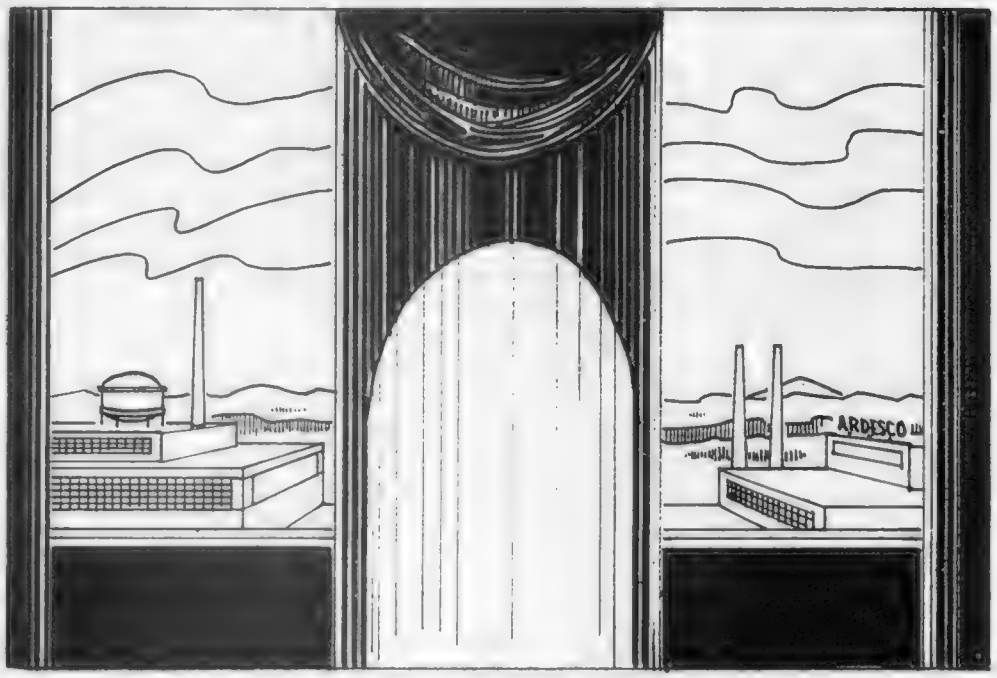
A: Yes—this means that I supervise the lighting and the costumes, as well as the graphics—the entire visual concept, in consultation with the producer of course.

Q: Would you say a little about how one gets to be a Set Designer for a show like this?

A: Well, I started out as an architect—had graduated in that field from M.I.T. However, at the same time I worked in summer stock as an actor. Finally, I decided to combine the two professions, figuring that set designing would keep me more regularly employed than either field by itself. Got a masters degree at the Yale Drama School, and studied with Donald Oenslager, a Broadway designer of very great reputation and the best teacher I ever had.

I did set designing at a resort, in the Poconos, where they did original musicals and revues, and did the first production of 'The Princess & The Pea' while I was there. Then it happened that the costume designer for the show came to CBS in New York, looking for a job. But, as things worked out, the chief art director of CBS didn't particularly care for the costume photos but he liked the pictures of the sets, with the result that I got a call from CBS after my return to N.Y. wondering if I'd like to be interviewed for a future job. There was none available at the moment so I worked for a year doing commercials until an opening did occur at the network. I started as an assistant designer on the Ed Sullivan Show—did several shows on my own—and eventually came back on the Sullivan Show as the designer. And for the past 9 years I've been doing that.

Construction drawing of Copper Calhoun's office for the 'Steve Canyon' sequence.



Bill Bohnert and his warehouse set for the 'Little Orphan Annie' sequence.

Head Writer Gary Belkin

During the 3-day taping session for 'Funny Papers', we had a quick lunch with GARY BELKIN, the Head Writer for this TV special, during which he talked about his own background in television writing, how he started by doing gags for cartoonists, etc. Following are some excerpts from our conversation.

Q: I know that you have won a number of awards as a television comedy writer over the years. But would you mention some of the steps which led from your beginnings in the business to your current assignment as Head Writer on this 'Funny Papers' special?

A: Well, when I got out of the army after World War II, I became part of the 52-20 club which meant, for the benefit of your younger readers, that if you were a veteran and unemployed, you could get $20 a week from the government for as many as 52 weeks. If you had just a high-school education, as I did, you didn't get any jobs that paid more than $25 a week, so it seemed almost senseless to go to work. As an alternative, I began to enter contests. One day I happened to pick up a copy of 'Writer's Digest' and learned that one could sell filler material and also gags to cartoonists. During the time I pursued this line, I did gags for Ed Reed, Bil Keane, Dick Turner, Fred Neher and others. I did over 10,000 gags, I guess, and sold over 1000 of them.

I also did fillers and short humor pieces and found out that stage performers also bought this kind of material. Then, by accident, I met a disc jockey and got involved in the whole world of show business. At that time there were several theaters in New York City which had stage shows—the Paramount, Capitol, Strand, etc., and each of them would have a comic on the bill. You would try and sell them material—you'd go backstage and see them, and after a while one comic would tell another, "he wrote this piece for me, etc." In this way you'd become known. When some of these performers appeared on TV, I got to meet some of the stars in that medium. I wrote a monologue for someone who was appearing regularly on a TV show—he told the star about it—the star liked my material—and I got on the TV show regularly. From there on it was downhill. This 'Funny Papers' show we're doing now is 15 years later.

I also did about 40 articles for MAD in times past—a number of them on the comics. I remember doing one which pictured how various comic strip artists would handle editorial cartoons—for instance Daddy Warbucks represented 'Capital', Joe Palooka knocked out inflation, etc.

Q: There were six other writers, besides yourself, working on 'Funny Papers', weren't there? How did you work the script out?

A: Yes—Tom Meehan, Norman Steinberg, Herb Hartig, Alan Uger, Pearl Belkin and John Boni. We all sat around for three days, brainstorming, or snowballing if you want to call it that, talking about what we should do, what we shouldn't, etc. You have to keep these idea sessions vocal in the television business—most of the writing on the major shows—the good ones—is done on a group basis. Some people can't work this way so they sit down and do their own thing—but they're usually not successful in TV writing. On other occasions I have been in a room with Mel Brooks, for instance, and three others like him, plus six other people—all of us writing one script. In writing this show we took a real loving attitude toward the characters—believing everything about them—it's not played camp. All of the writers went through as much research material as we could get hold of, and we tried to stay consistent with the characters. Incidentally, at the beginning of the show, a spinning comic section will be shown landing on the floor and out of it will come the many comic strip characters. We had a lot of fun thinking about the casting for the various parts—one of the early suggestions was that we get Jonathan Winters to play Mary Worth.

Gary Belkin

I might add that CARTOONIST PROfiles was helpful to me and I did show your article in Issue #7 on 'Little Orphan Annie' to Joseph Hardy, our producer.

Editor's Note: We'd like to add that Gary Belkin won an 'Emmy' Award last year for 'The Anne Bancroft Show', and that he's probably won more Writers Guild Awards for Best Script of the Year—4 of them—than anyone else. He has written for Danny Kaye, Steve Allen, Sid Caesar and many others.

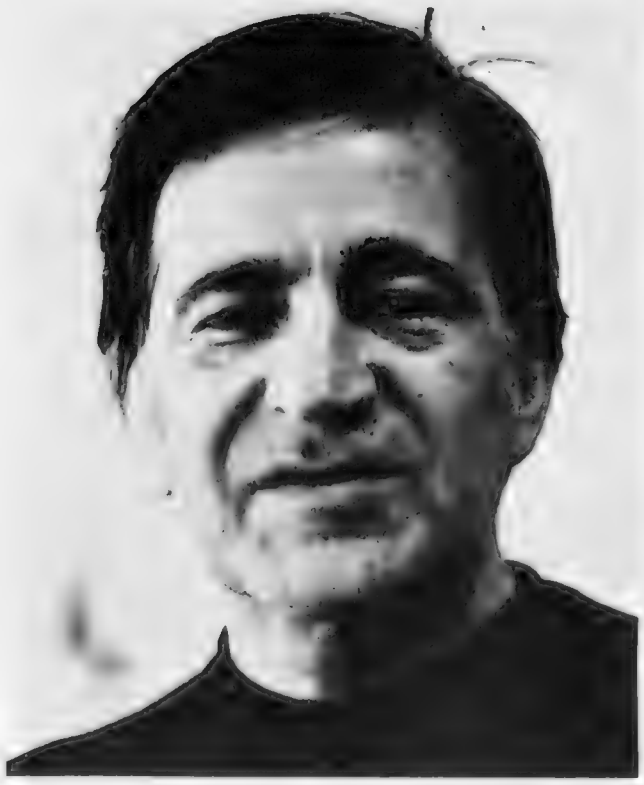
We asked LESLIE RENFIELD, the Costume Designer for 'Funny Papers', about some of the details he had to work out for the special. Here are some of his comments:

Q: Did you make sketches of the various costumes required for the show?

A: No—I tried to work from the actual strips—and I studied as many of them as I could. The whole thing was put together in about 10 days and we started the costumes even before each actor or actress was available to measure. We sent to the coast for some measurements, and I might add that the quantity of costumes and the limited time available were the biggest problems we had to deal with. Incidentally, doing one show such as this is much more hectic than when you're doing it on a regular basis—in the latter case you accumulate a stock of things that you can reuse. In the case of 'Terry', we worked from a few Dragon Lady cartoons and we took elements we wanted and put them all into one costume—we took a neckline from one drawing, body lines from another, etc.

Q: Does CBS have its own costume shop?

A: No—we worked through the Eaves Costume Company, a commercial costume house that does costumes for all kinds of shows. I selected the various fabrics and colors and there was a big staff at the costume house working with me—getting all the things together. In the case of the 'Blackie' and 'Spike' characters in 'Mary Worth', we put their costumes together from clothes that already existed, but we tried to keep the feeling of the way that comic strip costumes are done.



Bob O'Bradovich

Carroll O'Connor made up as Major Hoople

We also had a very interesting talk with BOB O'BRADOVICH, the Makeup Director for the 'Funny Papers' special, who told us that this was one of the toughest jobs he had run into in 21 years in the profession. When we asked him what reference material he had used in the re-creation of all the comic characters, he showed us some small comic strip panels that had been clipped from newspapers. It amazed us that he could come up with such a realistic and life-like Major Hoople, for instance, just by working from the reduced-size panel so common in today's newspapers!

You can believe us—the process of creating false noses, ears, and other features which exactly fit the actor who will wear them, is an extremely involved one. Perhaps a week before such a show is going to be taped, Bob sits down with the actor who will play a certain comic character and makes an impression of his face. This involves applying a so-called 'impression creme', like a dentist uses in making a plate to the actor's face and coming up with a negative of the face. A positive of plaster is made

Remak Ramsay as Willie (Before) *and after.*

from the negative and a number of other steps then take place. With the actor's likeness to work with, Bob is then able to model with clay the exaggerated effect he wants to get, and after a number of other operations too complex to detail here, he winds up with latex noses, chins, or what have you, which fit the actor so perfectly that one would never suspect that the comic features were not the actor's own. We know because we saw Carroll O'Connor, who plays Major Hoople, before and after! Incidentally Bob O'Bradovich used to be an actor himself but gave it up for the makeup art. He was in charge of makeup at NBC for about 8 years and now freelances, doing shows such as this one, plus movies, commercials, etc.

There was one small disappointment in connection with one of his 'Funny Papers' chores—he showed us a perfect 'Dick Tracy' nose and chin which he had fashioned, but which couldn't be used in the show because permission to use the character was not forthcoming.

Bill Mauldin's Joe(L) and Willie (R)

Carroll O'Connor as Joe & Remak Ramsay as Willie

Beetle Bailey

Bill Hinnant plays 'Beetle' and Northern J. Calloway plays'Lt.Flap' in MORT WALKER'S famous King Features strip.

Lt. Flap

Mary Worth

MARY WORTH is being blackmailed by two characters—'Spike' and 'Blackie'—who have found out that she was 'Apple Mary' back in 1934. She's not worried for herself, nor does she deny this, but she's concerned about a young relative who's going to marry Monica Van Rich, so she wants to seek advice. But since the only person to get advice *from* is Mary Worth, she has to talk to *herself.* She decides to pay the blackmailers but then advises them to put the money away for a rainy day. They are surprised and happified to learn that she cares about what they do and they decide to go straight. Incidentally, just before she was confronted by them, there had been a phone call from a young man on a ledge who announced that he was intending to jump. Mary gave him some of her usual wise counsel—"Look before you leap!" After the incident with the blackmailers, she returns to the phone and learns that the young man has jumped. However, she consoles herself with the information that he *did* look before he leapt! She's been told this by a Father Ryan who also has a problem so she volunteers to answer it. After listening to him, she tells him he has a very common problem—and all he has to do is tell his *wife!*

Dean Stolber as 'Spike', Danny Wells as 'Blackie', Jane Connell as 'Mary'.

Jane Connell as MARY WORTH

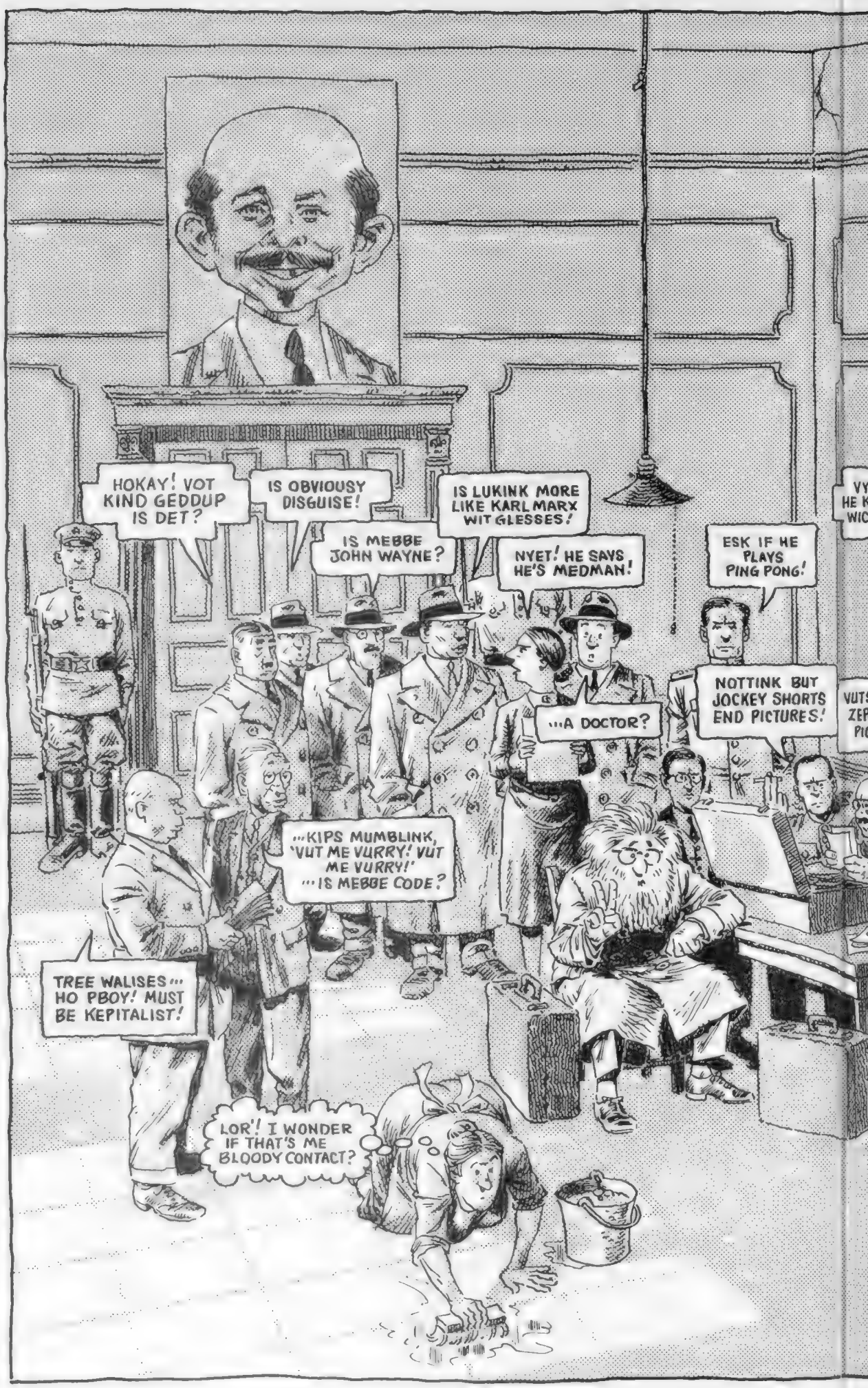
Alice Playten as Jane Trumble, Jane Connell as Mary, and David Huffman as John Trumble.

It goes without saying, of course, that the 'Funny Papers' TV Special would never have been possible without all of the great comic features which have been so popular with so many millions of newspaper readers over so many years. These include Mort Walker's 'Beetle Bailey' which is distributed by King Features Syndicate, 'Little Orphan Annie' created by the late Harold Gray, now drawn by Philip Blaisdell and syndicated by the Chicago Tribune-N.Y. News Syndicate, 'Mary Worth' written by Allen Saunders and drawn by Ken Ernst for Publishers-Hall Syndicate, 'Brenda Starr' by Dale Messick for the Chicago Tribune-N.Y. News Syndicate, 'Terry' by George Wunder for the Chicago Tribune-N.Y. News Syndicate, Milton Caniff's 'Steve Canyon' for King Features Syndicate and Publishers-Hall Syndicate, Gary Trudeau's 'Doonesbury' for Universal Press Syndicate, Bill Mauldin's 'Willie and Joe', 'Our Boarding House with Major Hoople' created by Gene Ahern, and now done by Carroll and McCormick for the Newspaper Enterprise Association, 'Mutt and Jeff' by Al Smith (created by Bud Fisher) and distributed by Bell-McClure Syndicate, Otto Soglow's 'Little King' distributed by King Features Syndicate, Chic Young's 'Blondie' by King Features, George Lichty's 'Grin & Bear It' for Publishers-Hall, Hal Foster's 'Prince Valiant' for King Features, etc. Cartoon fans everywhere appreciate the efforts of The Newspaper Comics Council in doing so much to make 'Funny Papers' possible.

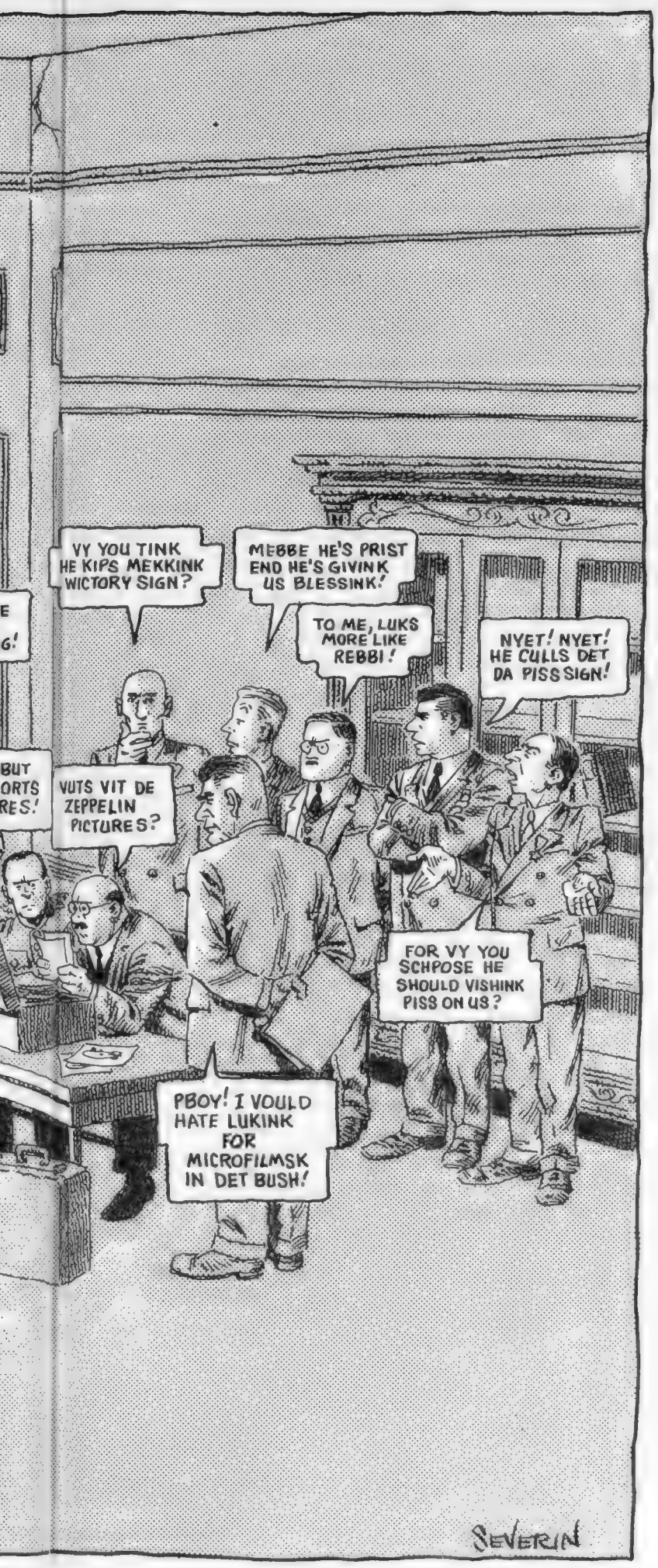
One final word of explanation: 'Funny Papers' was being taped day and night for three days, and because your editor, and your photographer, had to get a little sleep, we couldn't manage to interview all *of the important people connected with the show, and to take their pictures—as much as we would have liked to. For instance, we didn't manage to catch its distinguished Producer, Joseph Hardy—for which we offer our apologies. His duties in connection with a production of this size were such that we just couldn't get together.*

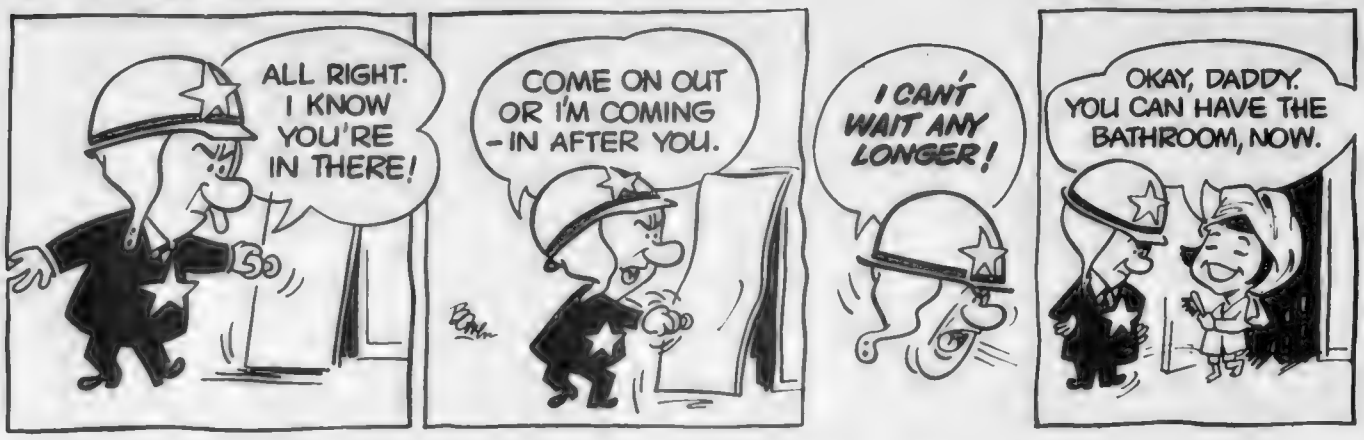
Other sketches featuring 'Mutt & Jeff', 'Steve Canyon', 'Doonesbury', etc., were scheduled to be taped but we missed those, unfortunately.

We thought that CARTOONIST PROfiles readers would like to see this cartoon which the well-known JOHN SEVERIN has just sent MAD Magazine Publisher, BILL GAINES, in anticipation of the trip to Russia which the MAD gang is making this fall. Incidentally, the 'Travel & Resorts' Section of the Sunday New York Times for July 11th, contained a detailed account of these annual excursions which Bill Gaines provides for the MAD family. A number of cartoons were included with Writer Frank Jacobs' story.


HOKAY! VOT KIND GEDDUP IS DET?
IS OBVIOUSY DISGUISE!
IS MEBBE JOHN WAYNE?
IS LUKINK MORE LIKE KARL MARX WIT GLESSES!
NYET! HE SAYS HE'S MEDMAN!
ESK IF HE PLAYS PING PONG!
NOTTINK BUT JOCKEY SHORTS END PICTURES!
...A DOCTOR?
...KIPS MUMBLINK, 'VUT ME VURRY! VUT ME VURRY!' ...IS MEBBE CODE?
TREE WALISES... HO PBOY! MUST BE KEPITALIST!
LOR'! I WONDER IF THAT'S ME BLOODY CONTACT?

TRIP to RUSSIA


VY YOU TINK HE KIPS MEKKINK WICTORY SIGN?
MEBBE HE'S PRIST END HE'S GIVINK US BLESSINK!
TO ME, LUKS MORE LIKE REBBI!
NYET! NYET! HE CULLS DET DA PISS SIGN!
VUTS VIT DE ZEPPELIN PICTURES?
FOR VY YOU SCHPOSE HE SHOULD VISHINK PISS ON US?
PBOY! I VOULD HATE LUKINK FOR MICROFILMSK IN DET BUSH!
SEVERIN


THE BADGE GUYS
by Bowen & Schwarz
ALL RIGHT. I KNOW YOU'RE IN THERE!
COME ON OUT OR I'M COMING - IN AFTER YOU.
I CAN'T WAIT ANY LONGER!
OKAY, DADDY. YOU CAN HAVE THE BATHROOM, NOW.

THE BADGE GUYS
Brand New Police Comic

Tom Peoples, NEA Director of Comic Art. Here he's looking over another NEA comic 'Funny Business' with creator Roger Bollen.

TOM PEOPLES, the Director of Comic Art for the Newspaper Enterprise Association, says that he has found an answer to some comments made about the comic pages by John S. Knight, the Editorial Chairman of Knight Newspapers, Inc. Mr. Knight, in his 'The Editor's Notebook' column, said, "Reader interest in comics has dropped slightly but they still rank near the top. *Part of the decline can be attributed to a failure to come up with a really new idea in 20 years.*"

Tom's answer is the brand new strip, THE BADGE GUYS, which starts on Monday, August 30th. In these days, when police are taking a shellacking from so many sides, it seems most timely for a strip which presents them humorously, as human beings, to make its appearance. Tom thinks that it's that *'really new idea.'* He says THE BADGE GUYS isn't a cop-out—it's a cop-in. It proves that cops can be glad or sad, tough or tender, hilarious or dejected, amiable or angry, pleasant or pugnacious, patient or exasperated—just like you and me.

Cartoonist CHUCK BOWEN, an art director of several large ad agencies, and humorist TED SCHWARZ, who served time on the police beat and as a general assignment reporter, collaborate on THE BADGE GUYS.

Here's a chance for comic strip collectors to get in on the ground floor with a strip which is just beginning.

THE BADGE GUYS **by Bowen & Schwarz**

I'LL NEVER LET MY TEEN-AGER TOUCH THE POLICE CAR RADIO AGAIN, FRISK!
EVERY TIME I TURN IT ON...
ALL I GET IS ROCK MUSIC!
9-14
© 1971 by NEA, Inc.,

THE BADGE GUYS **by Bowen & Schwarz**

THE BADGE GUYS **by Bowen & Schwarz**

Stars of THE BADGE GUYS include: Patrolman Ben Beebe, a hard-working officer who can control any situation except his mother-in-law's periodic visits. Patrolman Frank Frisk, Beebe's partner, a young, aggressive ex-Marine has completed five years on the force. He's a devoted family man, attends night school and is definitely on his way up.

Detective Harry Hazard is of the old-school, tough and zealous. Sometimes he's overzealous and gets into trouble such as when he wipes up a crime scene to keep it tidy before the lab men can check for fingerprints. Sergeant Blotter is 40 and a philosopher of sorts. He tends to be cynical because of the characters who parade past his desk each working day.

Riding herd on the whole caboodle is Chief Middleman. His career has spanned the period from the time when physical rather than psychological and sociological approaches were used to enforce the law. A progressive fellow, he recognizes the need for change and supports police-community relations programs. He just wishes the community, through its city council, would quit cutting his budget.

There are also several more police-types and an assortment of wives, children, in-laws and neighbors to bring that just-right light touch to this comic.

CARTOONIST PROfiles appreciates Tom Peoples' letting our readers in at the beginning of a new strip.

THE BADGE GUYS **by Bowen & Schwarz**

WHO SAYS I WAS SPEEDING? RADAR ISN'T PERFECT!
IT WASN'T WHAT I SAW ON RADAR THAT UPSET ME!
IT WAS WHEN YOUR CAR LEFT THE GROUND!
© 1971 by NEA, Inc.
9-17

THE BADGE GUYS **by Bowen & Schwarz**

I KNOW WE SAID DON'T TOUCH ANYTHING.
WE APPRECIATE YOUR CARE TO PRESERVE FINGERPRINTS.
BUT IT WOULD HAVE BEEN ALL RIGHT...
IF YOU HAD UNTIED YOUR WIFE!
9-18
© 1971 by NEA, Inc.

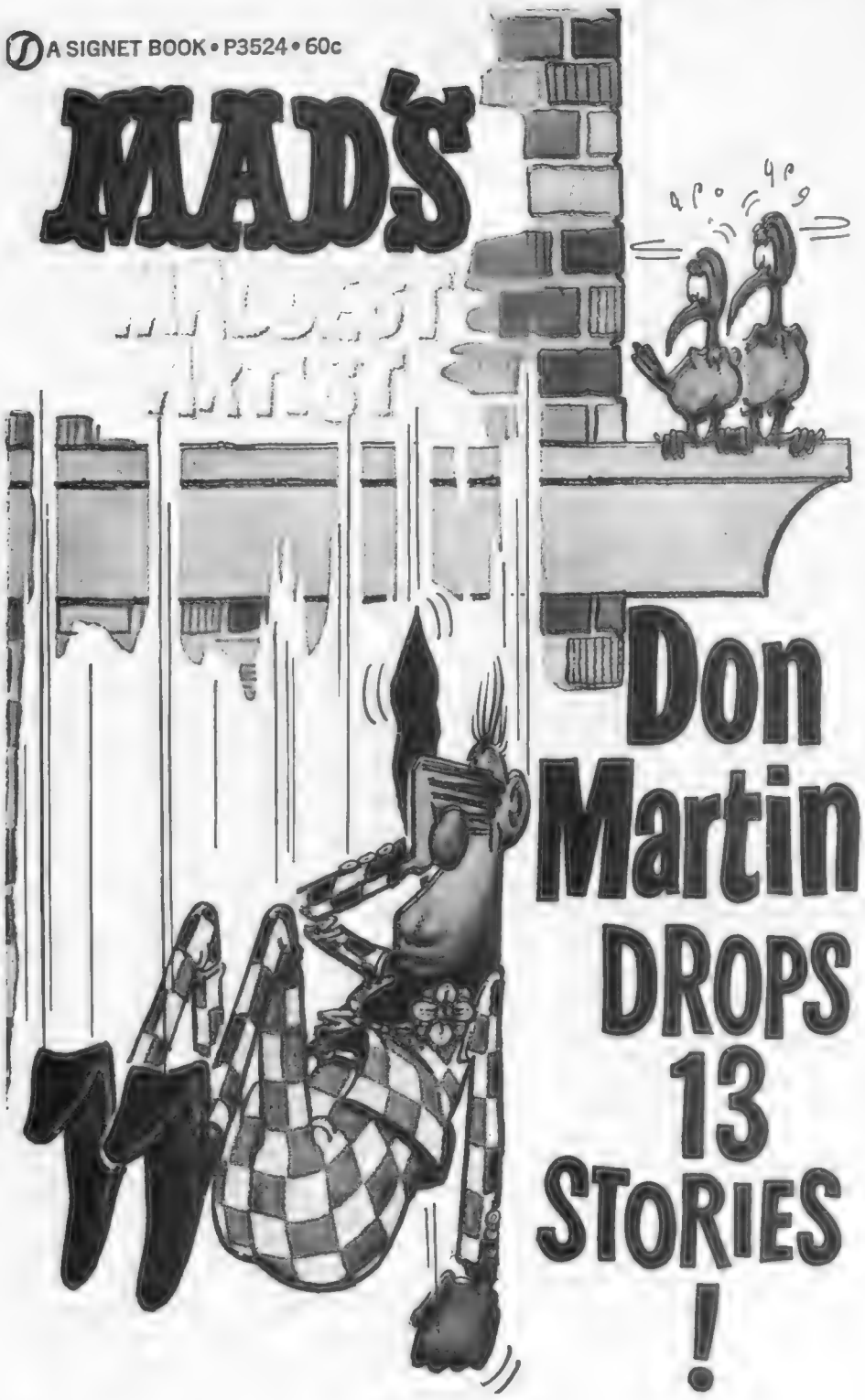
Famous Caricaturist
SAM BERMAN

A Berman caricature of Dr. Goebbels, the Nazi Propaganda Minister—part of a famous national magazine series which ran for a full year.

SAM BERMAN at work in his studio.

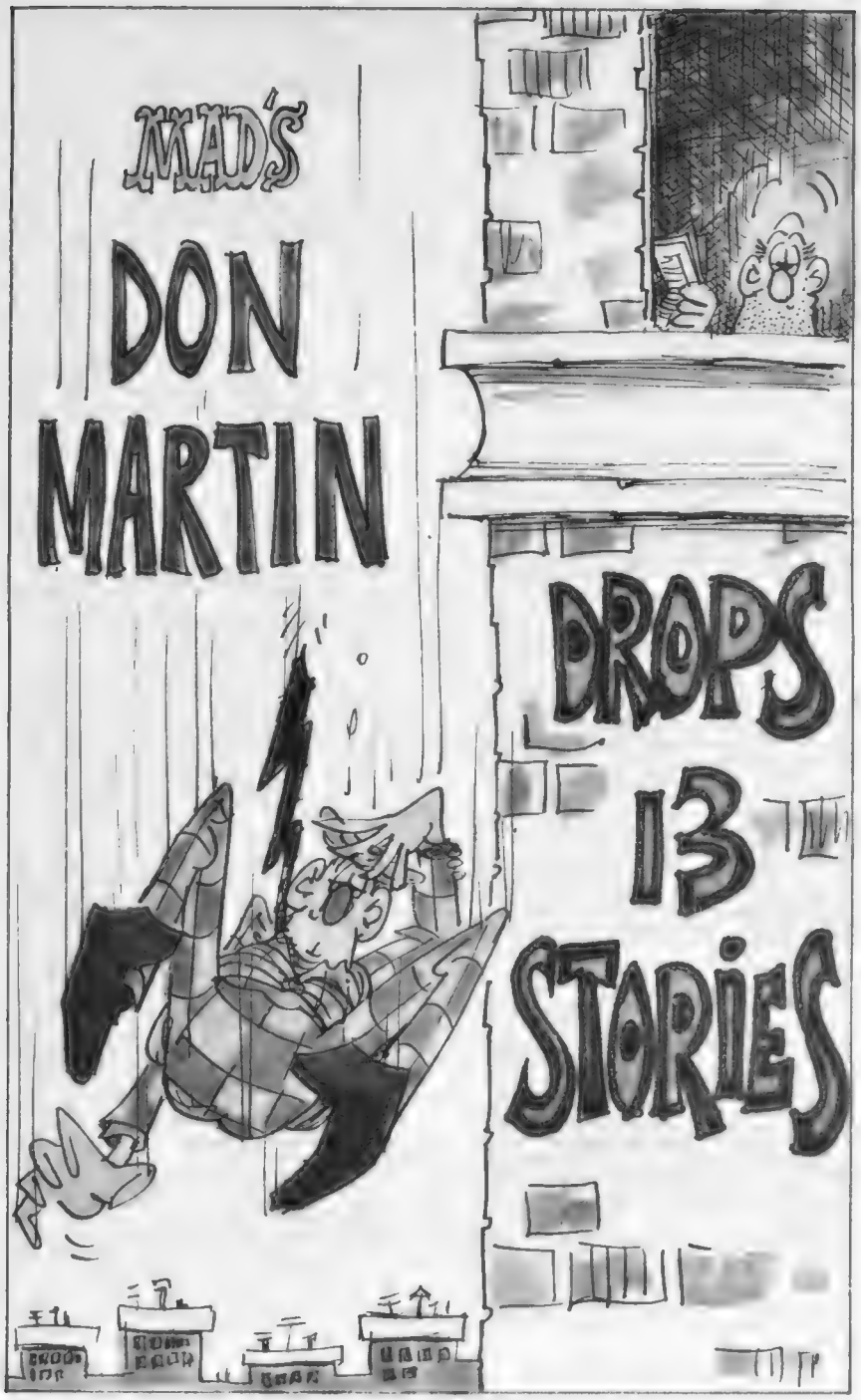
We'd like CARTOONIST PROfiles readers to know that they have a chance to acquire caricatures, drawings, sculptures, etc., done over the years by the famous caricaturist SAM BERMAN. Following the McCarthy era, editors became reluctant to use biting caricatures and so Berman switched to other fields of artistic endeavor for a number of years. Among other things, in the past few years, he has been doing caricatures in sculpture which further enhance the great Berman reputation. However, he has now decided to live a little-less-hurried life, and he and his wife will move to Spain this autumn. He plans to continue art work there but, in the meantime, is selling practically all the pieces of art he has accumulated. Those who are interested in seeing and buying Berman originals may phone him at (914) WH 9-5460 for an appointment. He lives at 3 Ria Drive in White Plains, New York. Your editor remembers when his caricatures appeared more widely in more magazines than the drawings of any other cartoonist, and we were so pleased to hear from him recently, that we spent a day at his studio soon after that. Some of the results of that talk will appear in the next issue of CARTOONIST PROfiles.

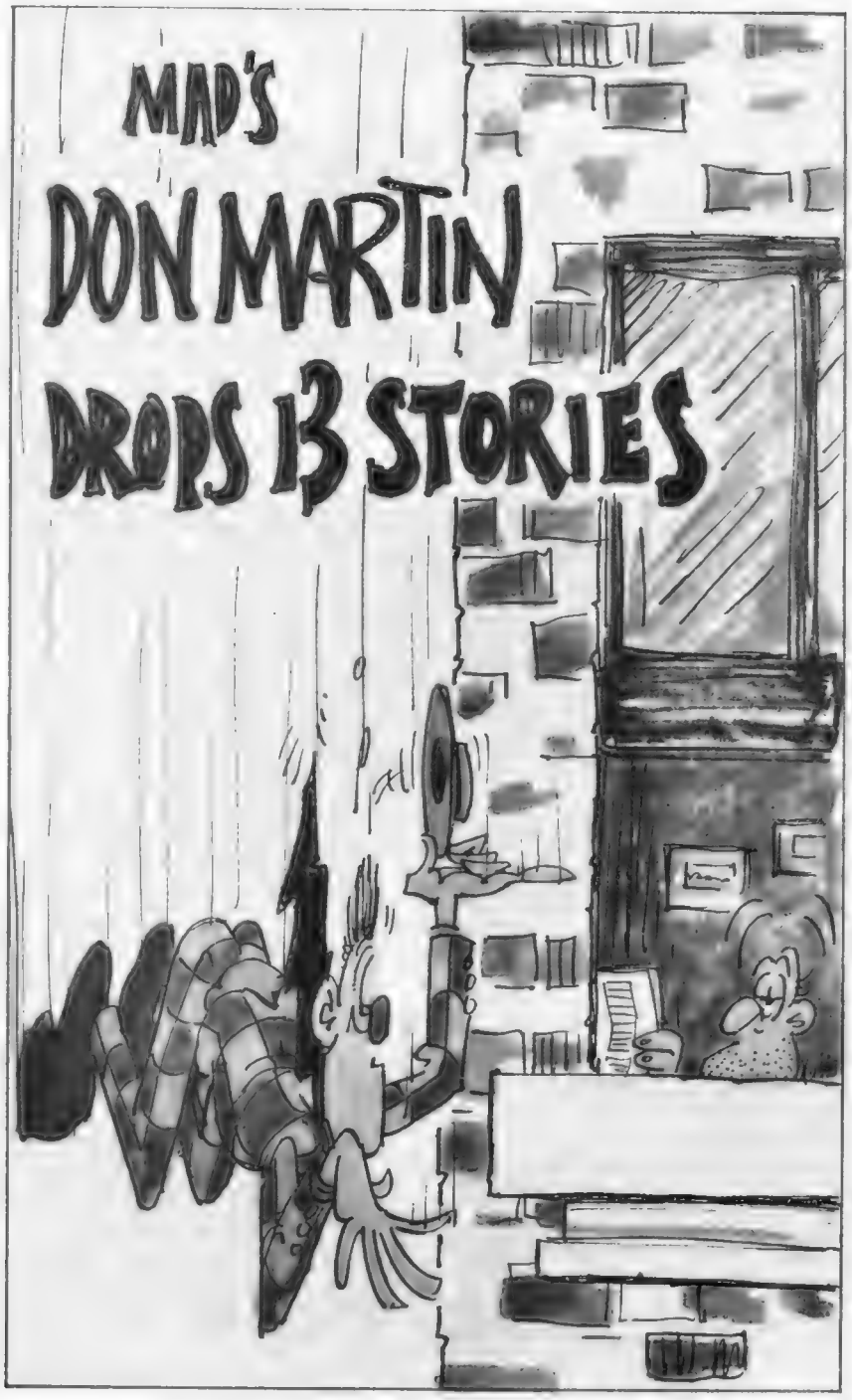
The FALL and RISE of DON MARTIN



Old Cover

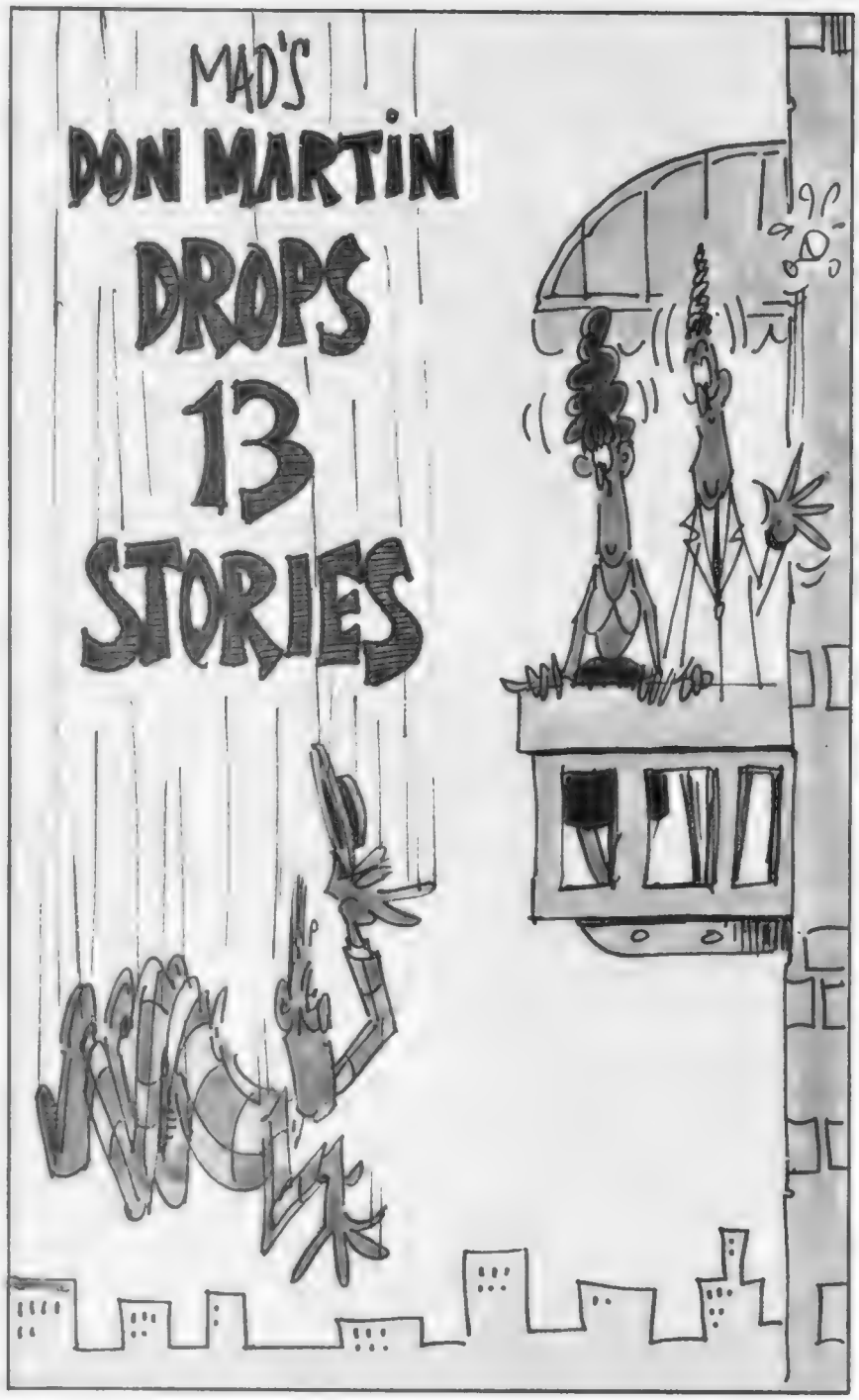
On the following few pages you will see some of the trials and tribulations that DON MARTIN went through because of the switching of the MAD paperbacks from Signet Books to the new sister company of MAD, namely PAPERBACK LIBRARY. Because of this, some of the existing cover illustrations are being changed and Don was obliged to alter the cover for his 'Don Martin Drops 13 Stories'. This series of roughs shows how Don repeatedly took the plunge, trying to come up with a distinctive variation on his falling body for the new cover. The sketch showing the hardhats and the girders eventually got approval. MAD Associate Editor Jerry DeFuccio says that if one picture is worth a thousand words, then Don has just about expended the subject.


MAD'S
DON MARTIN
DROPS 13 STORIES

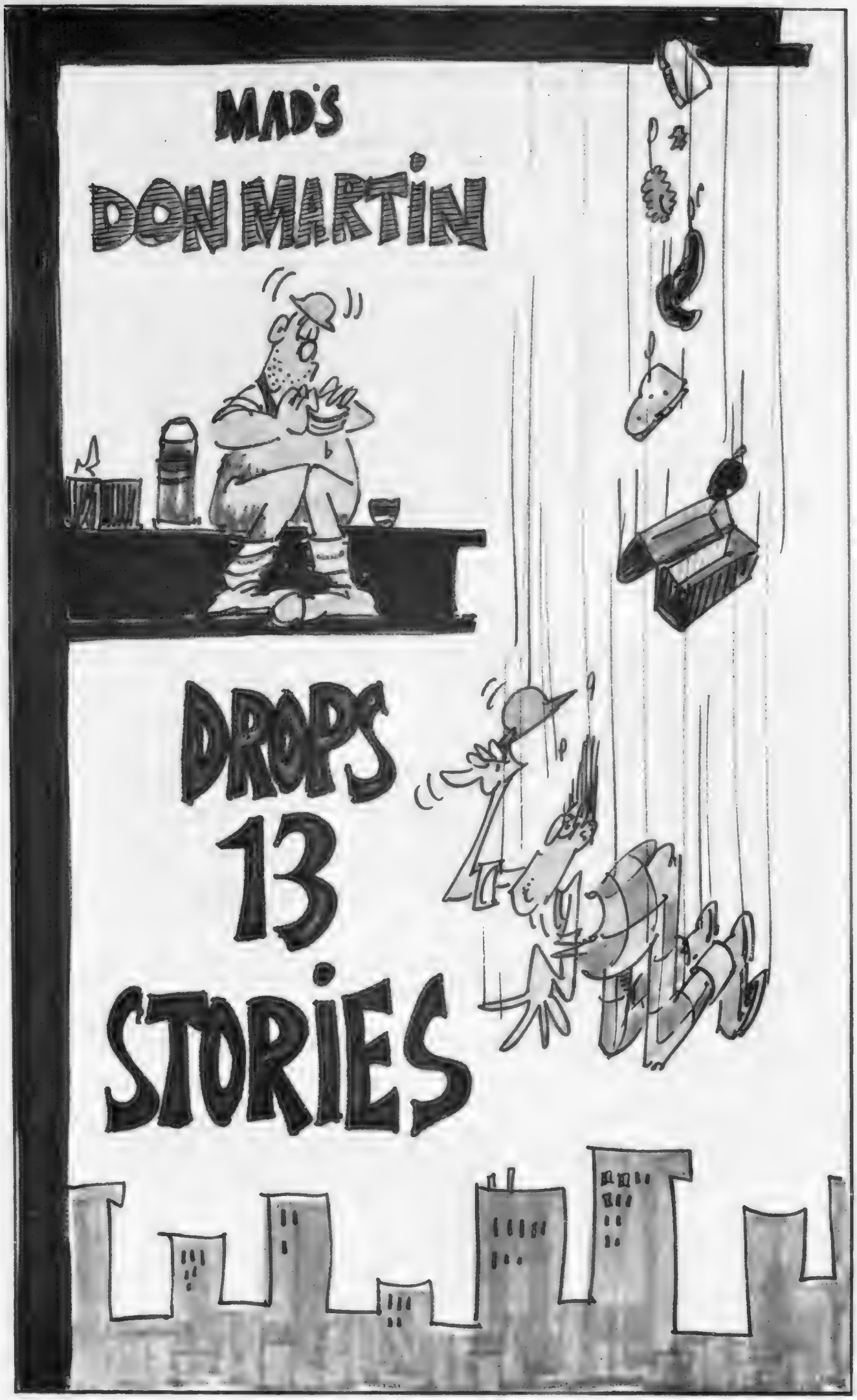

MAD'S
DON MARTIN
DROPS 13 STORIES

MAD'S

DON MARTIN DROPS 13 STORIES



This cover won final approval!

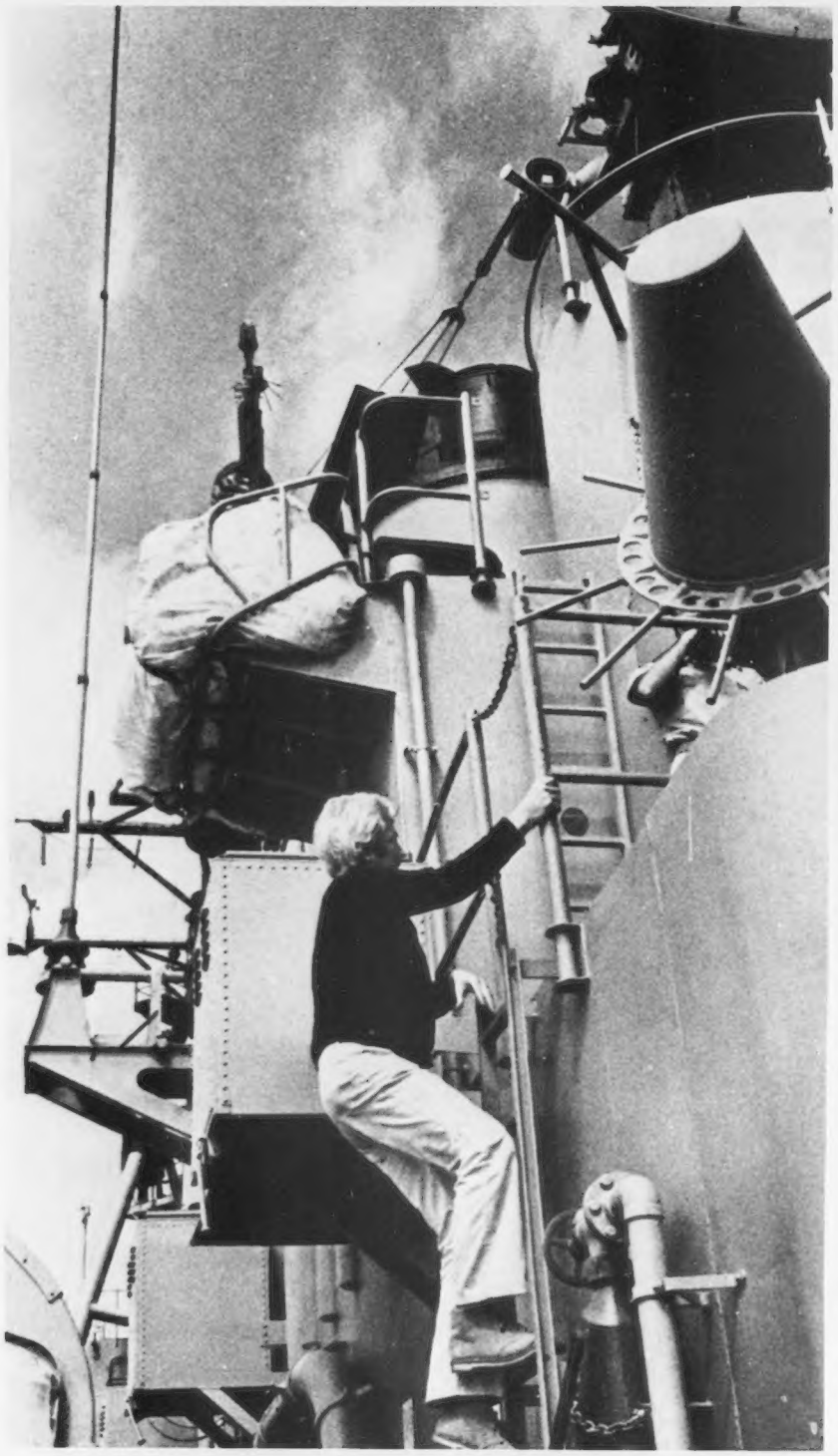


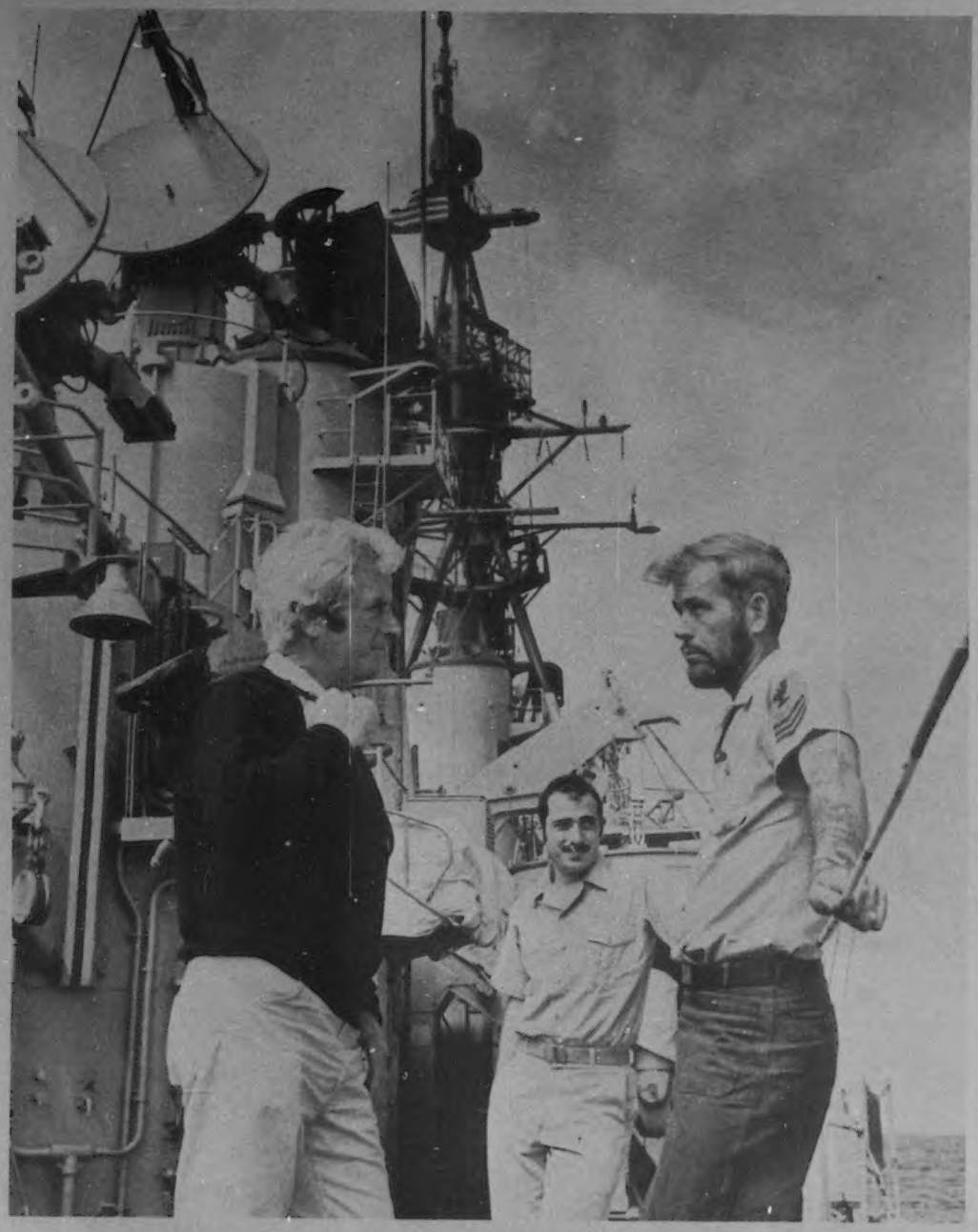
Here, in this cartoon which DON MARTIN drew especially for CARTOONIST PROfiles, we see how Don *rises* to the occasion in order to get an accurate sketch of a *falling* body!

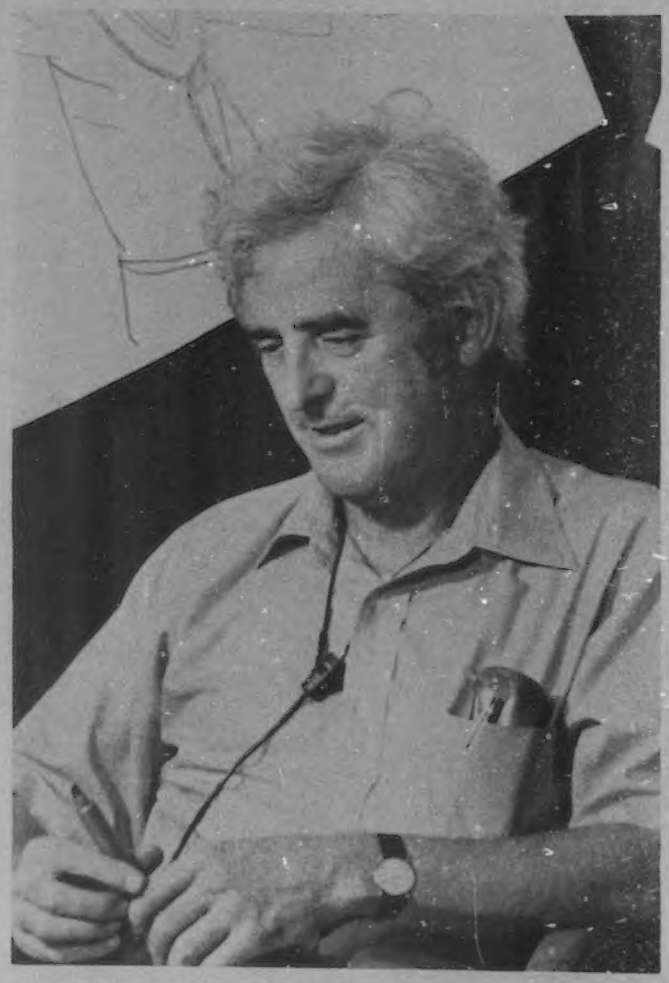
More pics of Hank Ketcham's Navy Cruise

(Story on Page 50)

Photos courtesy U.S. Navy







THE NEWSPAPER COMICS COUNCIL ANNOUNCES EIGHT NEW PROJECTS

1 A CBS-TV SPECIAL

featuring actors as famous cartoon characters, to be presented by Ed Sullivan Productions this fall.

2 A COMICS FESTIVAL

in Central Park, Sunday, September 12; co-sponsor: New York Daily News. Chalk talks by cartoonists, free comics brochures and balloons. Estimated audience - 25,000!

3 A NEW SONG

featuring many comics characters, to be played for the first time at the Central Park Comics Festival.

4 A HISTORY OF THE COMICS

published by Putnam - 250 pages, 32 in color, $15.00

5 A PORTFOLIO OF LITHOGRAPHS

individually signed by the cartoonists, published under Harry Abrams' imprint. Three sets of eight each, $400-$500 each set.

6 A SHORT HISTORY OF THE COMIC STRIP

an article to be distributed to newspapers and magazines.

7 ZIP CODE POSTERS

for the U. S. Post Office mail trucks. Displays at the Smithsonian Institution and at many state fairs.

8 THE CAVALCADE OF AMERICAN COMICS

traveling exhibition - scheduled showings 1971:

*Lever House, New York . . *King's Plaza, Brooklyn . . Neshaminny Mall, Philadelphia, August; . . Indianapolis Star, October; . . Cleveland Book Fair, October.

*has already been shown

Your membership dues ($50 for cartoonists) are the best investment you can make in your profession.

THE NEWSPAPER COMICS COUNCIL, INC.
260 Madison Avenue, New York, New York 10016